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CATALOGUE OF THE FRANK LLOYD COLLECTION OF WORCESTER PORCELAIN OF THE WALL PERIOD

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CATALOGUE OF THE FRANK LLOYD COLLECTION OF WORCESTER PORCELAIN OF THE WALL PERIOD PRESENTED BY MR. AND MRS. FRANK LLOYD IN 1921 TO THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY IN THE BRITISH MUSEUM

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By

R. L. HOBSON, B.A.,

KEEPER OF THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY.

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1923

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PREFACE

THE announcement in the autumn of 1921 that the Frank Lloyd Collection was to be given to the nation came as a pleasant surprise. For the secret had been well kept ; and few, if any, were aware that this splendid collection had been gradually formed over a space of some twenty-five and odd years by Mr. and Mrs. Frank Lloyd with a view to the needs of the British Museum. The Museum collection of Worcester was a small one, strong only in the early blue and white and printed wares and relatively weak in the more sumptuous porcelains of the Wall period. Having no need to add to the former, the Lloyds specialized in the latter and in so doing were able to gratify their taste for what are unquestionably the finest types of Worcester porcelain. The Wall period, limited to the first two-and-twenty years of the factory's existence, was admittedly the time when the Worcester ware was at its best. Under the management of the Flights, which began in 1783, the character of the porcelain was radically changed, and the Frank Lloyd Collection takes no account of what was made after that critical year.

In spite of these self-imposed limits the collection is remarkably varied. It includes all the typical early Worcester forms and practically all the known decorations. There are examples of all the noted services, the coloured grounds are fully represented whether scaled or otherwise, and the specialties of the Worcester painters—birds and flowers—are seen in every variety. The collection is, in fact, thoroughly representative of its own particular types ; and the visitor will not fail to be impressed with the wonderfully high standard of quality which is maintained throughout. It is, indeed, a matter for congratulation that the finest work of the most important English porcelain manufactory can now be satisfactorily seen and studied in the National Museum.

In the classification of such a collection it is obvious that there was no room for the usual chronological arrangement, and special methods had to be adopted. These were suggested by the large and fairly well-defined groups, displaying various foreign influences or illustrating certain Worcester specialties, into which the porcelain naturally divides itself. There are, of course, cases in which this kind of classification had to be rather forcibly applied; and again there are a few pieces which resolutely refused to enter any of the main groups. For the latter a convenient miscellaneous section was in readiness.

As to the history of the ware, the main facts will be round set out in Binns' *Century of Potting in the City of Worcester*, and Nightingale's *Contributions towards the History of early English Porcelain.* The latter, in particular, contains many interesting allusions to the factory culled from contemporary writings, besides one important sale catalogue, of the year 1769. In respect of contemporary catalogues we are not so fortunate as the historians of the Chelsea works; but it will be found that the 1769 catalogue has given us many interesting sidelights on the ware in the middle of our special period. In compiling my own book on *Worcester Porcelain* in 1910 I was able to collate the material published by Binns and Nightingale and others, and to illustrate it from the best collections of the day. Many of the pieces illustrated were in the Frank Lloyd Collection and many more of them have since been added to it, which will explain the frequent reference to the book (in the abbreviated form—figured R. L. H., Plate *x*) in the following pages.

In the publication of this catalogue Mr. and Mrs Frank Lloyd have crowned their munificent gift to the Nation by allowing the Trustees of the British Museum the use of the type and blocks, to print off an edition for sale at the Museum at an exceptionally low price.

R. L. HOBSON,
Keeper of the Department of
Ceramics and Ethnography.

British Museum,
September, 1923.

CONTENTS.

	PAGE
PREFACE	v
LIST OF PLATES	viii
INDEX	xi
INTRODUCTION	xv
PRINCIPAL WORKS CONSULTED	xix
WORCESTER PORCELAIN SHOWING ORIENTAL INFLUENCES	1
In Chinese style	3
Japan patterns	15
EUROPEAN INFLUENCES—MEISSEN AND CHELSEA	27
EUROPEAN INFLUENCES—SÈVRES	42
THE BLUE GROUNDS—WITH SCALE AND OTHERWISE	55
Scale-Blue and Birds	58
Dark Blue and Birds	66
Scale-Blue and Flowers	71
Dark Blue and Flowers	75
FIGURE SUBJECTS AND LANDSCAPES	78
MISCELLANEOUS, PRINTED WARES, STATUETTES, ETC.	85
Printed wares	87
Miscellaneous	90
MARKS AND SIGNATURES	94

LIST OF PLATES

1. Plate in Chinese style; Plate: "Bishop Sumner" service.
2. Bowl, powder-blue; and Dish in Chinese style.
3. Five Pieces in Chinese style,—whorl pattern, etc.
4. Three Mugs with Chinese figures.
5. Vase and Coffee Pot with Chinese figures; and Vase with owl.
6. Cup and Saucer, red scale; and Bowl, "Bodenham" service.
7. Teapot, orange bands; and Tankard, yellow ground.
8. Pair of Vases, partridge pattern.
9. Plates in Imari style.
10. Two Plates, Japan patterns.
11. Teapot, Coffee Cup and Saucer, blue bands.
12. Cup and Saucer, Kempthorne pattern; Milk Jug, "Star Japan"; and Coffee Cup, inscribed and dated.
13. Tankard and Cup and Saucer in Chelsea-Derby style.
14. Two Hexagon Vases, Japan patterns.
15. Teapot, Japan pattern; and Wilkes Teapot.
16. Tankard, powder-blue; and Dish, "Reynolds" service.
17. Coffee Pot, Japan pattern.
18. Pot-pourri Vase, Japan pattern.
19. Three Vases, pea-green and Japan pattern.
20. Cup and Saucer, naturalistic birds; and Plate in Chelsea style.
21. Plate, basket border and birds; and Teapot in Meissen style.
22. Plate, "Duke of Gloucester" service; and Tureen in Meissen style.
23. Leaf-shaped Dish; and Dish, "Blind Earl's" pattern.
24. Two Dessert Baskets.
25. Sweet-meat Stand.

26. Hexagon Vase with masks, marked T^o.
27. Vase with festoons in relief.
27a. Goblet-shaped Vase with festoons in relief.
28. Sauce Boat and Teapot, moulded patterns.
29. Sauce Boat; and Teapot, parrot pattern.
30. Sugar Bowl and Dish, moulded patterns.
31. Two Jugs, yellow ground and flowers.
32. Plate, turquoise bands; and Chocolate Cup and Saucer, scale-yellow.
33. Dish, pink scale; and Chocolate Cup, turquoise border.
34. Tankard, "Hope Edwards" service.
35. Plate, *feuille de choux* pattern; and Teapot, netted blue ground.
36. Plate, *œil de perdrix* gilding; and Wine-cooler.
37. Three Pieces, hop-standard pattern.
38. Dish, hop-standard pattern; and Three Cups and a Saucer.
39. Two Dessert Baskets.
40. Plate and Dish, birds in landscape.
41. Plate, flowers; and Dish, "Lord Henry Thynne" service.
42. Sugar Bowl and Dish, medallion of landscape.
43. Teacup and Saucer, inscribed Kew; and Dish, with monogram.
44. Teapot, with monogram of J. B.; and Teacup and Saucer, trellis pattern.
45. Teapot, with crimson and turquoise stripes; and Teacup and Saucer, green border.
46. Vase, Sugar Bowl and Milk Jug, pea-green grounds.
47. Tankard and "Cabbage-leaf" Jug, pea-green grounds.
48. Vase, with scroll handles, pea-green ground.
49. Crocus Pot; and Teapot, "Queen Charlotte" service.
50. Five Vases, scale-blue and birds.
51. Set of Three Vases, scale-blue and birds.
52. Pair of Beakers and a Punch Bowl, scale-blue and birds.
53. Two Tea Jars and a Teapot, scale-blue and birds.
54. Heart-shaped Dish, scale-blue and birds; and Broth Bowl.
55. Plate, "Lady Mary Montagu" service; and Soup Plate, scale-blue and birds.
56. Jug, with cabbage-leaf moulding; and Tankard, scale-blue and birds.

57. Junket Dish and Oval Dish, scale-blue and birds.
58. Set of Three Vases—pierced shoulders, and scale-blue and birds.
59. Pair of Vases, of classical form ; and Teapot, dark blue and birds.
60. Bottle, dark blue and birds ; and Candlestick, scale-blue and flowers.
61. Junket Dish, dark blue and birds ; and Custard Cup, scale-blue and flowers.
62. Butter Dish, dark blue and birds ; Teacup and Saucer, " Duchess of Kent " service.
63. Teacup and Saucer and Sugar Bowl, dark blue and birds.
64. Two Chocolate Cups and Saucers.
65. Honey Pot and Heart-shaped Dish, blue and flowers.
66. Plate and Octagonal Dish, blue and flowers.
67. Dessert Basket and Cake Dish, dark blue and flowers.
68. Vase and Dessert Dish, dark blue and flowers.
69. Plate and Teapot, dark blue and flowers.
70. " Sample " Plate and Plate with Meissen figures.
71. Mug and Teapot, with Meissen figures.
72. Tea Jar, with Cupids ; Basin, with animals in O'Neale style
73. Three Vases, with panels by O'Neale.
74. Vase, with panels by O'Neale ; two views.
75. Plate and Cup and Saucer ; animals in O'Neale style.
76. Pair of Vases, with panels by Donaldson.
77. Plate and Chocolate Cup, with landscapes.
78. Coffee Pot, with Chippendale-Chinese figures ; Vase, with scale-blue and prints.
79. Cup and Saucer, with Chippendale-Chinese figures ; Crocus Pot, with yellow ground and prints.
80. Four Mugs, with printed and pencilled designs.
81. Mug, with portrait of (?) Lord Sandys ; Plate, with fable.
82. Jug, with arms of Chalmers ; Tankard, with coat of arms.
83. Sugar Bowl, Plumber's arms ; Dish, with coat of arms.
84. Figure of a Gardener.

INDEX

Æsop's Fables, 83.
Aloncle, 46, 54.
Amour, L', design, 86.
Anchor, 28, 90, 96.
Animals, 82, 83.
Apple-green, 55.
Arita, 2.
Armorial designs, 90-92.
Arrow and ring mark, 8.

Ballantyne, A. R., xix.
Barr, Flight and Barr, mark of, 18.
Baskets, 30, 31, 45, 46, 65, 75.
Beakers, 26, 59, 67, 88.
Berners Collection, 17.
Binns, R. W., xix, 20, 57, 94.
Bird on a blue rock, 26.
Bird painting, 27, 28, 57.
" Bird's nest, The," 89.
Bleu de roi, 42, 44, 46, 47, 48, 49, 50, 55, 57.
Blind Earl's pattern, 30.
Blue and white, 1.
Blue, dry, *v.* Dry blue.
Blue grounds, 55-77.
Bodenham sale, 13.
Bone-ash, xviii.
Bottle, 67.
Bow, xv, xviii, 31, 87.
Bow, arrow and true lovers' knot, 49.
Bristol, xv, 31, 33.
Bristol Intelligencer, xv.
Broth bowls, 72.
Burdett-Coutts' Collection, 37.
Butter dishes, 69.

Cabbage-leaf pattern, 35, 53, 63, 73, 88.
Cake plate, 40, 74, 92.
Candlestick, 73.
Catherine wheel pattern, 6.
Chalmers, Arms of, 91.
Chantilly, 96.
Charlotte, Queen, 60.
Charlotte's pattern, Queen, 6.
Chelsea, xvi, xviii, 13, 24, 27, 28, 30, 31, 34, 55, 56, 68, 87, 96.
Chelsea-Derby, 21, 27, 70
China, xvii.
Chinese characters, 5, 16, 17, 18, 96.
Chinese Imari, 2, 14.
Chinese porcelain, xvii, 1, 5, 6, 7, 9, 10, 11, 13, 14, 29, 39, 91.
Chinese style, 3–14.
Chippendale-Chinese, 78, 84, 88.
Claret colour, 40, 41, 50, 55.
Classical shapes, 66, 67.
Cockshut Collection, 8, 46, 84.
Coffee pot, 10, 12, 20, 23, 71, 84.
Connoisseur, 87, 93.
Coombs, 33.
Coventry, Earl of, 30.
Cozzi factory, 39.
Craven's Collection, Earl of, 30.
Cream jug, 7, 20, 36.
Crescent, 94.
Crescent, gold, 3, 15, 30, 44.
Crescent, red, 15, 19.
Crocus pots, 24, 58, 89.
Crossed swords mark, 27, 28, 37, 38, 49, 51, 96.

Cupids, 78.
Curtis-Heywood, Arms of, 92.
Custard cups, 73.

Davis, William, xv, xvi.
Decorator's sign in red, 19.
Derby, xviii, 56, 57, 83, 87.
Donaldson, John, 78, 83, 96.
Dragon, 2, 3, 21, 22, 23.
Drane Collection, xix, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 18, 19, 20, 24, 29, 39, 46, 62, 82, 90, 92.
Dry blue, 32, 45, 49, 50.

Eccles, Herbert, xix, 87, 93.
Edwards, Hope, 40, 41.
Eight Immortals, 9.
Ely, Marchioness of, 68, 69.
Evans, 46, 54.
Exotic birds, 27, 57.

Fables, 83.
Famille rose, 2, 8, 9, 10, 11.
Famille verte, 1, 3, 4, 5, 21.
Fan pattern, 2, 17, 18.
Feuille de choux, 43.
Figure painting, 27, 78.
Figures, 86, 87, 93.
Finlason, J., 83.
Flights, 85.
Flight, John, xvi.
Flight, Joseph, xvi.
Flight, Thomas, xvi.
Florence, xvii.
Flower painting, 42, 57.
Fogo, C. C., 79.
Foot-rim, ground, 60, 69.
French-green, 55, 56.
Fruit, 27, 29.
Fruit dish, 52.
Fruit, "spotted," 29, 30, 40, 52.
Furstenberg, 96.

G. L., monogram, 89.
Gilding, 58.
Gilding, substitute for, 15.
Giles, 8, 20, 86.
Gloucester, Duke of, 30.
Green, Valentine, xix, 85.
Grisaille, 66.
Gros bleu, 55, 56.
Ground colours, 55.
Ground foot-rim, 60, 69.
Ground-laying, 58.
Guinea-fowl, 70.

Hacker, Arms of, 92.
Hancock, Robert, xix, 85, 88, 89, 96.
Hard-paste, 55.
"Hob in the Well," 13.
Hobson, R. L., xix.
Holdship, 90, 96.
Honey pots, 72.
Hop-poles, 43.
Hop standard, 42, 44, 45.
Hope Edwards, 40, 41.
Howard, Sir George, 60.
Huntley, Marchioness of, 52.

Imari, 2, 14, 16, 17, 18.
Immortals, Eight, 9.

J. B., monogram, 50.
Japan patterns, 2, 15–26.
Japan star pattern, 20.
Japanese porcelain, 1, 16, 18, 19.
Jet, enamelled, 86.
Joy Collection, 82.
Jug, cabbage-leaf, 35, 53, 63, 73, 88.
Junket dish, 34, 64, 68.

Kakiemon, 2, 15, 26.
Kaolin, xvii.
Kempthorne, Mr., 20.
Kent, Duchess of, 70.
Kew, 49.
King, W., xix, 13, 87, 93.
Knife and fork, 66.
Kylin, 3, 4.

Ladybirds, 71.
Landscape, 48, 57, 78–84.
Langton, Arms of, 90.
Large scale, 24, 25, 57.
Lavender colour, 55.
Lowdin's, xv.
Lyes, xv.

Mandarin porcelain, 2, 12, 13.
Marks and signatures, 94–96.
Mask, 31, 35, 36, 53, 63, 73, 88.
Mazarine blue, 55, 56.
Meissen, xvi, xvii, 1, 3, 14, 27–42, 55, 56, 78, 79, 96.
Meissen flowers, 27.
Meissen fruit, 37, 38.
Milkmaids, design, 88.
Minuet, design, 88.
Montague, Lady Mary Wortley, 63.
" Mosaick Japan pattern," 2, 16.
Moulded patterns, 15, 30–35, 73–76.
Mug, 8, 12, 15, 22, 91, 92.

Nancy, Squier, 20.
Naturalistic birds, 28, 57.
Nightingale, xix, 2, 28, 50, 79, 85, 86.
Nightingale Collection, 32, 52, 54.
" No. 45," 24.
North Briton, 24.

Œil de perdrix, 42, 43.
" Old dragon Japan," 21.
O'Neale, Jeffrey Hamet, 78, 79, 81, 82, 83, 96.
Ostrich, 53.
Outside-enamellers, 86.
Owl, 28.

Parrots, 33.
Partridges, 15.
Pea-green, 25, 42, 50–55.
Petuntse, xvii.
Pheasant pattern, 2, 3, 23, 25.
Phœnix, 3.
Pierced ornament, 31, 32, 35, 66, 67, 76.
Pillement, 88.
Pink scale, 27, 38, 39, 56.
Plumbers' Company, Arms of, 92.
Plymouth porcelain, 12.
Podmore, xv.
Pot-pourri vase, 23, 32.
Pountney, W., xv.
Powder-blue, 4, 5, 22, 23, 56, 71, 77, 96.
Powys, Mrs. Philip Lybbe, xix, 86.
Printed wares, 87–90.
Prussia, King of, 90.
Public Advertiser, 86.
Punch bowl, 63.
Punch kettle, 17.
Purple, 55.

Quail pattern, 15.
Queen Charlotte's pattern, 6.
Queen's pattern, 6.

R. H., 90.
Rackham, Bernard, xix.
Red scale, 12, 13.
Redgrave, 78.
Reynolds, Sir Joshua, 26.
Rose Pompadour, 55.
Ross, J., 85, 96.
Rouen, xvii.

Salad dish, 34, 68.
Sale Catalogue 1769, 2, 13, 20, 21, 23, 29, 30, 31, 33, 34, 36, 56, 85.
Saltglaze, Staffordshire, 34.
Sample plate, 78, 79, 80.
Sandys, Baron, 91.
Sauce boat, 34, 35, 75.
Scale-blue, 56.
Scale, large, 24, 25, 57.
Scale-yellow, 36.
Scarlet, 55.
Script W, mark, 94.
Sea-green, 55, 56.
Services, xix.
Sèvres, xvi, 1, 27, 38, 40–56, 78, 79, 80, 96.

Sky blue, 55.
Soap-rock, xv, 20.
Soap-stone, xviii.
Soft-paste, xvii, 42.
Spoons, 72.
" Spotted " fruit, 30, 52.
Sprimont, xvi.
Squier, Nancy, 20.
Staffordshire saltglaze, 34.
Star pattern, Japan, 2, 20.
Steatite, xviii, 20.
Sterne, Arms of, 92.
Stripes, gold, 27, 70.
Sumner, Bishop, 3.
Sweetmeat stand, 31.
Symbol, Chinese, 4, 96.

" Tally Ho," 17.
Tebo, 31, 96.
Teniers, 83.
Thoms Collection, 89.
Thorniloe, Mr., 20.
Thynne, Lord Henry, 48.
T^{o} mark, 31, 96.
Tournay, 96.
Transfer-prints, xvi, 85–90.
Trapnell Collection, 14, 38, 48, 58, 59, 69, 70, 72, 76, 92.
Tray, leaf-shaped, 9, 30.
True porcelain, xvii.
Tureens, 21, 29, 64, 72.
Turquoise colour, 37, 38, 55.

Urn, 48, 49, 61.
Urn-shaped vases, 67.

Vases, sets of, 59, 66, 81.
Venetian porcelain, xvii, 39.

W, script, 94.
Wall, Dr. John, xv, xvi.
Warmstrey House, xv, 94.
Wass Collection, 4.
Wedgwood, 31.
Wheat-sheaf pattern, 2.
Whorl pattern, 6.
Wilkes, John, 24.
Wilson, Arms of, 90.
Wine cooler, 43.
Worcester porcelain, Characteristics of, xviii.
Worcester Works Museum, 32.
Workmen's marks, 6, 8, 19, 33, 94.
Wouvermans, 79.

Yellow ground, 34, 35, 36, 55.
Yellow scale, 36.

INTRODUCTION.

THE manufacture of porcelain at Worcester was started by a company formed by Dr. John Wall in June, 1751. Dr. Wall was in possession of recipes for porcelain making which he had already tested in the laboratory of a Worcester Chemist named William Davis, with the help of two workmen named Podmore and Lyes. The factory was situated at Warmstrey House, and it was at first called the "Worcester Tonquin Manufacture," doubtless as a challenge to the "New Canton Works" at Bow. The first sale was announced for September 20th, 1752, "with a great variety of ware, and at a reasonable price."

It had long been conjectured that Dr. Wall's secret was learnt from the small porcelain manufactory which was carried on at Lowdin's glass-house at Bristol as early as 1750, and that the privileged workmen, Podmore and Lyes, were probably concerned in its disclosure. Analysis of the early Worcester wares supported this theory by showing that the ingredients included "soap-rock" or steatite, which was not known to have been used at that time at any English factory except Lowdin's; and conjecture is now turned to certainty by the discovery of an advertisement, inserted in the *Bristol Intelligencer*[1] in July, 1752, which informed the world that "the Proprietors of the Manufactory for making Ware in this City in Imitation of Foreign China are now united with the Worcester Porcelain Company, where for the future the whole Business will be carried on."

The few identified survivors of Lowdin's short-lived venture show that his porcelain was decorated with moulded ornament in low relief, underglaze blue painting, gilding and enamelled decoration on the glaze. The earliest Worcester efforts followed on these lines, but

(1) Found by Mr. W. Pountney and quoted in his *Old Bristol Potteries*, p. 204.

there is no occasion to dwell on the early developments of the factory in this catalogue. They were already well represented in the British Museum collections and Mr. Frank Lloyd has consequently not concerned himself greatly with them. Another Worcester specialty, of which the Frank Lloyd Collection takes little account for the same reason, is decoration by transfer-printing. This important process was introduced about the year 1756, for decorating at first in black and lilac on the glaze, afterwards in underglaze blue. A few examples only are included in this catalogue, and those on account of some unusual feature or because they combine the sober transfer-print with gay enamels, or richly coloured backgrounds.

Meanwhile the more gorgeous styles of ornamentation in enamel colours, with or without the support of underglaze blue, were steadily developing, mainly under inspiration from oriental wares. In the second decade the influence of Chelsea, Meissen and Sèvres became more and more apparent. The Chelsea factory was already in difficulties in 1763 ; and it is extremely likely that pupils from the school of painters established there by Sprimont, and artists who had actually been engaged at the works, began to drift to Worcester about this time. In 1768 the Worcester proprietors openly announced that they had " engaged the best Painters from Chelsea " ; and it was no idle boast, for the Worcester decoration at this time and during the few succeeding years reached its highest pitch of excellence, and the handiwork of some of the Chelsea artists is readily recognized in many of the designs.

The heyday of Worcester porcelain may be said to have lasted till 1783, when the Wall period ended. The Wall period, which is the chief preoccupation of collectors, is extended by a harmless fiction from 1751 to 1783, although Dr. Wall himself died in 1776. It is in reality the Wall-Davis period, for Davis continued the work after Dr. Wall's death until 1783, when the whole concern was bought by Thomas Flight in the interest of his sons, Joseph and John.

A new era began under the Flights. Not only were changes made in the composition of the ware, but the old Worcester types of decoration were gradually superseded. The neo-classical taste, which had already begun to assert itself mildly, was now supreme both

in form and ornament. But the Frank Lloyd Collection is confined to the Wall period and we need not follow the history of the Worcester porcelain beyond.

We cannot hope to understand the story of our early English porcelains unless we read it in the light of the Continent and the Far East. Porcelain was first made in China, roughly about the sixth century of our era ; but it had very little influence on the European potter before the sixteenth century. This was chiefly because direct trade with China was not established until that time, and the few examples of Chinese porcelain which came to Europe by indirect ways were not widely enough known to make their influence felt. It is true that they did inspire some Italian enthusiasts to experiment—unsuccessfully—at Venice ; but it was not till the East India Companies flooded the West with Chinese and Japanese wares in the seventeenth century that serious efforts were made to solve the mystery of the Eastern ware. Chinese porcelain is made of two materials, viz., China clay (*kaolin*), a non-fusible substance, and China stone (*petuntse*), a fusible substance which is blended with the kaolin in the body of the ware and (usually softened with lime) by itself forms the glaze. This is true porcelain, the outstanding features of which are whiteness, strength and translucency. But it is obvious that it could never be made unless the two basic materials were available ; and it was not till the early years of the eighteenth century that these were located in Saxony, and the true porcelain of Meissen became possible. Meanwhile the potters, in default of the materials for true porcelain, had conceived the notion of obtaining the whiteness and translucency of Chinese porcelain by compounds of glass, sand and clay. Experiments made on these lines at different places—in Florence at the end of the sixteenth century, and at Rouen a hundred years later—showed that a material resembling porcelain, though softer and less refractory, could be made almost anywhere. This is the artificial or soft-paste porcelain, which was made with such success in many parts of France and thence transplanted into England.

The secret of the true porcelain of Meissen, though rigidly guarded, could not be kept for long and many factories were started in Central Europe ; but the artificial variety held the field in France

until the last quarter of the eighteenth century, and true porcelain was only made in England by one or two manufacturers and for a very limited time.

The eighteenth century in England was a period of experiment and each porcelain venture started with its own pet recipe. At Bow a special ingredient was bone-ash ; other manufacturers experimented with Cornish soap-stone, and so on, with the result that there is a character and variety in the early porcelains which is lost after the eighteenth century when practically all the factories adopted one and the same formula.

The distinguishing feature of Worcester porcelain from the first was the use of steatite or soap-stone combined with a glassy composition. The ware, clean and white on the surface, has a cool greenish tint by transmitted light. The glaze, which contains a considerable amount of lead, is soft, creamy and mellow with a suspicion of green. It does not become crazed or crackled in use, like that of both Chelsea and Derby porcelain, and the ware itself is tough and will stand sudden changes of temperature better than most of the artificial porcelains.

The glaze, moreover, flowed evenly and did not mass at the foot-rim, as is so often the case on Chelsea porcelain ; so that it is a rare occurrence when the rim of a piece of Worcester has had to be ground to make it level. Under the base the glaze was usually brushed on ; and there is almost always a slight shrinkage or bareness of glaze at the junction of base and rim. This feature is regarded by collectors as the hall-mark of early Worcester.

Worcester porcelain was admirably suited for table and domestic use, and it was always a practical ware even when profusely ornamented. Whether from choice or because the Worcester body was lacking in plastic qualities, the Worcester firm did not indulge to any extent in the fantastic forms which were fashionable during the rococo period. There is, in fact, a certain severity about the Worcester shapes, but they have always a striking neatness of finish which gives them a cachet of their own.

A number of Worcester services have been associated with the names of certain distinguished persons who are supposed to have

owned them. The titles of these attributions are not always above suspicion; but the names have been retained in the catalogue in deference to established custom. The collector recognizes a particular type of decoration when one of these services is mentioned, whether it was really made for the reputed owner or not.

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CATALOGUE.

WORCESTER PORCELAIN SHOWING ORIENTAL INFLUENCES.

COMING late into the field and starting in competition with well-established foreign factories, it was to be expected that English porcelains would be strongly influenced from abroad. In the Worcester decoration there is little that is quite original or even purely English, if we except the rather sombre transfer-prints ; and the classification of the wares of the Wall period arranges itself naturally into two main groups, the Oriental and the European. The second of these admits of further sub-divisions in which the influence of Meissen and Sèvres are conspicuous.

It will be observed, however, that the Worcester porcelain painters were not long content to be mere copyists. They adapted the various styles and blended them, often so thoroughly that it is impossible to say whether Chinese or Japanese, Meissen or Sèvres were uppermost in their minds ; and they showed their predilections in certain specialties which give a definitely Worcester cachet even to their imitative work.

At Worcester, as at most European porcelain factories, the first essays were largely based on Oriental models. The Oriental group in the Lloyd Collection is large and varied, even though it takes little account of the early blue and white wares which were already well represented in the British Museum cases. It includes a number of more or less direct imitations of the Chinese porcelain which existed in private collections or was imported by contemporary trade. Of the former class the K'ang Hsi blue and white and *famille verte*, the

Chinese Imari (in which the Chinese decorators openly followed their Japanese rivals) and the *famille rose*, of the Yung Chêng and early Ch'ien Lung periods, were laid under contribution ; while of the latter the so-called " Mandarin " porcelain, with figure subjects empanelled in scroll-work, provided many models. In a few instances the imitation is so close that it is possible to point out Chinese specimens which might actually have served as patterns.

But if this is true of the Chinese porcelain, it is true in a greater degree of the Japanese Arita wares, which were favourites everywhere with the European decorators. Both the slight but tasteful designs which are associated with the name of the porcelain painter Kakiemon, and the more massive and intricate " Old Imari " patterns were closely followed for a time at Worcester. How closely can be seen from a few specimens in the collection which are shown beside their Japanese originals.

The catalogue of a sale of Worcester porcelain at Christie's as late as 1769[1] contains many references to Japan patterns under such headings as " fine old pheasant pattern," " fine old Japan star pattern," " old Japan fan pattern," " mosaick Japan pattern," " Japan sprig pattern," " old scrole Japan," " fine old wheat-sheaf pattern," " Japan pattern flowers," " fine old scarlet Japan pattern" and " fine old rich dragon pattern, blue celeste borders." Examples of most of these patterns will be found in the catalogue of the Frank Lloyd Collection, but it will be seen that they are rarely literal renderings of the well-known Japanese originals. By the year 1769, the Worcester painters had thoroughly Worcesterized their models and the definite types known as Worcester-Japans had been firmly established. The sprig pattern, originally the prunus, had developed blossoms which no Japanese garden ever saw ; the star pattern, also based on prunus blossoms, was now a cluster of star-like cinquefoils ; the " wheat-sheaf," an English interpretation of the banded hedge, which appears in Kakiemon designs, was thrown into the foreground in the form of a double sheaf of corn, often accompanied by a curious imbricated, shield-shaped shrub which seems to

[1] See Nightingale, *Contributions towards the History of Early English Porcelain*, 1881, p. 93.

have no botanical explanation; the pheasant and the phœnix of the oriental originals had become strange fantastic birds under the influence of the *fantasie Vögel* of Meissen; and the "fine old dragon" supporting himself on a stump of bamboo is far more reminiscent of St. George than of the Chinese Emperor. Moreover, the Worcester decorator being no purist did not hesitate to combine Chinese and Japanese elements or to set his Japan patterns in purely European surroundings.

IN CHINESE STYLE.

1. Pair of Soup Plates, octagonal, with gadrooned edges. Painted in underglaze blue and enamel colours with gilding in Chinese *famille verte* style. In the centre, a garden with pine tree, fence, flower vase on bench, flowering plants and birds. Red *ju-i* border on the sides. On the rim, peonies and phœnixes in a dotted green ground and red borders. Outside, eight floral sprays. Plate I.

   About 1765.

   D. 9·6 ins.

   A similar plate, with the Chinese original, is illustrated in R.L.H., Plate XXXVI.

2. Plate, painted in enamel colours in the style of the Chinese *famille verte*. In the centre, a medallion with landscape, kylin and phœnix; on the sides, six radiating compartments with rockery, growing flowers and birds, and fantastic animals in landscape; narrow border of running floral pattern. Three sprays of flowers outside. Plate I.

   Mark, a gold crescent (page 95, fig. 1).

   About 1770.

   D. 8·7 ins.

   From the "Bishop Sumner service." There was a John Bird Sumner, who was Archbishop of Canterbury (b. 1780, d. 1862), and a Charles Richard Sumner, Bishop of Winchester (b. 1790, d. 1874). Cf. R.L.H., Plate XXXV.

3. Dish, with scalloped sides and rim, and wavy edge. Painted in enamel colours and gilding in Chinese style. In the middle, a medallion with rosette, from which radiate eight arched compartments painted with Chinese monsters of lion and kylin type and tables with vases of flowers, etc. Between the arches are red festoons and passages of dotted green brocade pattern with scattered plum blossoms; border of hexagon diaper with eight small compartments enclosing blossoms; gilt edge. Plate 2.

About 1770.

D. 11·3 ins.

The design is modelled on a Chinese *famille verte* dish; but the colours are not strictly limited to the *famille verte* palette.

4. Pair of Small, Deep Plates, with scalloped rims and wavy edges. Painted in underglaze blue in Chinese style. Concentric bands of ornament; a formal flower in centre; a band of floral scroll design, white in blue; a band of eight petal-shaped designs filled in with various patterns, marbled, hatched, etc.; a band of similar petals with growing flowers; the remaining spaces filled with parts of flowers alternating with marbled blue grounds. On the reverse, four floral sprays, rings in blue and a Chinese lozenge-shaped symbol in a double ring (page 95, fig. 15).

1760-70.

D. 7 ins.

5. Sugar Bowl and Cover with flower knob, decorated in underglaze blue. Powder-blue ground with small medallions of flowers and fan-shaped panels of Chinese landscape. Plate 2.

Square mark and open crescent (page 95, fig. 19).

About 1760.

H. 4·5 ins. D. 4·5 ins.

6. Teacup (without handle) and Saucer, decorated in underglaze blue with gilding. Powder-blue ground with fan-shaped panels of Chinese landscapes and medallions with flowers; a landscape in the central medallion on the saucer; gilt sprays on the blue ground and gilt borders.

Square mark and open crescent in blue (page 95, fig. 19).

About 1760.

H. of cup, 1·7 ins. D. of saucer, 4·6 ins.

Ex Wass and Drane Collections.

6A. TEACUP, without handle, decorated in underglaze blue in Chinese style. Powder-blue ground with fan-shaped panels of landscape and medallions of flowers. A passage of landscape inside.

Square mark and open crescent.
About 1760.
H. 1·6 ins. D. 2·9 ins.
Ex Drane Coll. (Catalogue, 160A).

6B. CUP (without handle) AND SAUCER. Chinese porcelain with powder-blue ground and fan-shaped panels, and medallions painted with flowering plants in underglaze blue.

Square mark in a double ring.
H. of cup, 3·3 ins. D. of saucer, 5·1 ins.
Ex Drane Coll. (Catalogue, 160).

6C. TEACUP AND SAUCER of Chinese porcelain, with powder-blue ground and medallions painted in *famille verte* enamels, with a bird on a flowering bough, vases and emblems, and a landscape.

Early 18th century.
Square mark.
H. of cup, 1·9 ins. D. of saucer, 5·1 ins.
Ex Drane Coll. (Catalogue, 161).
Nos. 6B and 6C are Chinese examples of the powder-blue and panels and the square mark which were adopted by the Worcester decorators.

7. PLATE, with scalloped rim and wavy edge. Decorated in underglaze blue with gilding. Powder-blue ground and reserves fan-shaped and circular, the larger painted with Chinese landscapes and the smaller with sprays of flowers ; gilt borders and gilt sprays on the blue ground.

Mark in blue with disguised 'W's', roughly imitating a Chinese mark (page 95, fig. 12).
About 1760.
D. 7·6 ins.

7A. SAUCER of Chinese porcelain, decorated in underglaze blue and enamel colours with gilding ; in the centre, three leaf-shaped panels in a ground of blue with gilt plum-blossom and cracked ice pattern ; the panels are edged with red and green and painted with chrysanthemum sprays. Border of loop-and-dot pattern in red and gold.

D. 5·2 ins.
Ex Drane Coll. (Catalogue, 218).

7B. Coffee Cup of Worcester porcelain, made to match.

About 1765.

H. 2·6 ins.

Ex Drane Coll. (Catalogue, 217).

8. Bowl, decorated in underglaze blue and enamel colours, with gilding. Whorl pattern, consisting of obliquely radiating bands, decorated with stiff floral designs alternately in colours on a white and in white and gold in a dark blue ground. Red scroll border.

Workman's mark in blue (page 95, fig. 8).

About 1770.

H. 2 ins. D. 4·5 ins.

8A. Coffee Cup, decorated in underglaze blue and enamel colours with gilding; whorl pattern. (See No. 8.)

Workman's mark in blue resembling the letter T.

H. 2·2 ins.

8B. Saucer of Chinese porcelain, similar in pattern and colour but with the whorls moulded in faint relief.

D. 4·3 ins.

Ex Drane Coll. (Catalogue, 384 and 385).

9. Tea Jar, with ovoid body, decorated with whorl pattern. Plate 3.

Square mark.

H. 4·4 ins.

This pattern, which is of Chinese origin, was used at Worcester over a long period. It is variously known as the Whorl, the Spiral, the Catherine Wheel and Queen Charlotte's pattern. In the 1769 Catalogue mention is made of both "plain Queen's pattern" and "rich Queen's pattern."

10. Teapot and Cover, painted in underglaze blue and enamel colours with gilding, in Chinese taste. Eight upright panels (four of them arched and four leaf-shaped) in a ground of curled scrolls in blue. In the arched panels are (1) boys holding up sprays of flowers, in a landscape setting, and (2) pots of growing flowers; in the other panels are flowering plants. Borders of floral scrolls, zigzag pattern, etc., in red and gold and blue and gold; gilt edging. Cover to match, with flower knob.

About 1756.

H. 5·7 ins.

D. with spout and handle, 7·3 ins. Figured R.L.H., Plate XXXI.

10a. Cream Jug, pear-shaped, with lip-spout and grooved handle. Painted in underglaze blue and enamel colours with gilding, with a sketchy landscape with two large straggling trees, houses and a bird; inside the mouth are four lunettes and flowers.

About 1756.

H. 3·2 ins.

10b. Teacup and Saucer of Chinese porcelain, with a similar design which probably served as a model.

H. of cup, 1·7 ins. D. of saucer, 4·8 ins.

Ex Drane Coll. (Catalogue, 473–5).

11. Teapot and Cover with Flower Knob, Milk Jug, Basin and Four Teacups (without handles) and Saucers, of a service painted in underglaze blue, and red and green enamels with touches of gilding, in Chinese taste. A garden scene with fence and flowering plants and a Chinese lady standing with folded hands; floral sprays in the spaces; blue loop border with dots below; red edges. Plate 3.

Mark, an open crescent on all except one cup which has the script W.

About 1756.

H. of teapot, 5·7 ins.

D. of bowl, 6·1 ins.

H. of jug, 3·7 ins.

H. of cup, 1·7 ins. D. of saucer, 4·8 ins.

See R.L.H., Plate XXXI., fig. 3.

12. Teacup (without handle) and Saucer, with fluted sides. Painted in colours with gilding in Chinese style; a garden and fence, bamboo and flowering plants and a flying bird; gilt edges.

Square mark.
About 1760.
H. of cup, 1·7 ins. D. of saucer, 4·7 ins.
The painting on this piece looks like the work of an outside enameller, such as Giles (see p. 86).

13. Milk Jug, pear-shaped, with lip-spout and plain handle. Painted in colours with gilding after a Chinese *famille rose* model, with ladies by a table, children, vases and furniture; gilt edges. Plate 3.

About 1760.
H. 4·5 ins. D. with handle, 4 ins.

13a. Teapot, globular, with plain handle and spout and low dome-shaped cover with knob. Painted in colours and gilding with Chinese figures and vases in a pale primrose yellow ground; gilt chain borders.

1760–65.
H. 5·1 ins. D. with spout and handle, 8·1 ins.

13b. Teapot Stand, hexagonal, with fluted sides; same service.

D. 6 ins.

13c. Saucer Dish of same service.

D. 7 ins.
Ex Cockshut Coll.
Has been refired, probably when the gilding was retouched.

14. Mug, bag-shaped, with ribbed handle. Painted in colours in Chinese *famille rose* style. Rock and bush and a man looking upward at a flying bird; and a flowering branch.

Mark in red, an arrow and ring (page 95, fig. 9).
About 1756.
H. 4·5 ins. D. with handle, 4·7 ins.

15. Another, similar, but unmarked.

15A. Coffee Cup and Saucer, painted in enamel colours with gilding, in Chinese style. Three figures with vases and emblems, one seated before a curious conical vessel with a pattern of large overlapping leaves. Red and gold border with dots.

About 1760.

H. of cup, 2·5 ins. D. of saucer, 4·7 ins.

Ex Drane Coll. (Catalogue, 510).

15B. Coffee Cup of Chinese porcelain, painted in *famille rose* enamels with gilding; seated figures of four of the Eight Immortals, with vases, etc. One of the vases, a large ovoid jar, has a bold pattern of overlapping leaves. Border of pink scrolls and gilt trellis pattern.

H. 2·4 ins.

Ex Drane Coll. (Catalogue, 511).

Such a piece as this doubtless served as a model for the decoration of 15A.

15C. Two Leaf-shaped Trays, with moulded ribs and stalk handles. Painted in enamel colours with gilding in Chinese style. Vases and furniture, a man and two ladies and a butterfly; in the centre is an oblong table painted in a tessellated pattern. Red and gilt border with dots.

About 1760.

L. 8·2 ins.

16. Cider Mug, bag-shaped, with ribbed handle. Designs pencilled in black outline and partly coloured; a Chinese landscape with rustic figures and two oxen, and a red disc for the sun. Plate 3.

About 1756.

H. 4·85 ins. D. with handle, 4·9 ins.

17. Basin, decorated outside with Chinese figures, vases and furniture, outlined in black and filled in with enamel colours and gilding. Inside, two Chinese figures in a garden, one dancing and the other playing a wind instrument; red loop-and-dot border.

About 1756.

H. 2·75 ins. D. 6·1 ins.

17A. Coffee Pot, with pear-shaped body, scroll handle, plain spout, and dome-shaped cover with flower knob. Painted in underglaze blue and enamel colours with gilding, in Chinese style. On the sides are a mandarin figure seated at a table and two other persons standing; a stand and vases, garden seats and a shrub complete the scene. Below the lip is a band with formal blossoms reserved in a blue ground and a tasselled border in blue. Cover to match. Plate 5.

Mark, a script W.
About 1760.
H. 9·2 ins. D. with spout and handle, 7·7 ins.

17B. Saucer of Chinese porcelain, roughly painted in *famille rose* enamels, with a fisherman seated on a rock and two women and a child with baskets and fish.

D. 4·7 ins.
Ex Drane Coll. (Catalogue, 508).

17C. Coffee Cup of Worcester porcelain, painted in enamel colours with similar figures.

About 1760.
H. 2·2 ins.

17D. Coffee Cup and Saucer, painted in enamel colours with gilding in Chinese style. A warrior seated on a bench and three female figures playing on musical instruments; gilt edges.

About 1760.
H. of cup, 2·5 ins. D. of saucer, 4·6 ins.
Ex Drane Coll. (Catalogue, 877 and 878).

18. Teapot, with globular body, plain handle and spout, and low domed cover with flower knob. Painted in enamel colours with gilding. On each side, a large compartment with Chinese figures, vases and furniture outlined in black and filled in with enamel colours and gilding; in the remaining spaces, flowering plants in black and red in compartments bordered with gilt floral scroll work. Cover to match.

1760–65.
H. 5·6 ins. D. with spout and handle, 7 ins.

19. Teacup (without handle) and Saucer, painted in colours with gilding, in Chinese style. Two Chinese figures in a garden with table and vase on stand, and another leaning out of an open window.

1760–65.

H. of cup, 1·7 ins. D. of saucer, 4·6 ins.

20. Teapot, globular, with plain handle and spout; low domed cover with flower knob. Painted in colours with gilding, in Chinese style. Two large medallions with two figures seated by a table in a garden and an attendant bringing a ewer. In the spaces, close foliage scrolls in gold, with reserves of flowers in black and red and pink.

1760–65.

H. 5·8 ins. D. with handle and spout, 7·1 ins.

20a. Saucer, of Chinese porcelain, painted in *famille rose* enamels with gilding. Ladies and children, vases and furniture in the centre; border of gilt floral scroll work broken by panels of landscape in pink, and medallions with trees in black.

Yung Chêng period (1723–35).

D. 6 ins.

Ex Drane Coll. (Catalogue, 501).

This type of Chinese porcelain supplied models for such Worcester specimens as Nos. 20, 21, etc.

21. Milk Jug, with straight sides obliquely fluted and moulded in the lower part with palm sprays; lip spout and scroll handles. Painted in colours with gilding in Chinese style; two panels with Chinese figures in garden setting; in the spaces, lotus and fungus designs in red and black, bordered with gilt scroll-work. Plate 3.

About 1760-65.

H. 3·6 ins. D. with handle, 4·7 ins.

22. Milk Jug, pear-shaped, with lip-spout and plain handle. Painted in enamel colours with gilding. Two large panels with Chinese figures, vases and furniture; in the remaining space, a dense chrysanthemum scroll design in gold, with reserves of landscape in pink and plants in black.

About 1765.
H. 4·5 ins.

23. Mug, cylindrical, with grooved handle. Painted in underglaze blue and enamel colours with gilding. Scale blue ground and panels, mirror and vase-shaped, with gilt rococo frames. In the two larger panels are Chinese figures, a lady with mirror seated on a bench and two attendants; in the smaller panels, flowering plants and bird in Chinese style in black, red and gold; gilt edges.

Mark, an open crescent.
About 1765.
H. 5 ins. D. with handle, 4·9 ins.

24, 25, 26. Set of Three Mugs, cylindrical, with grooved handles. Painted in enamel colours with gilding. Two panels with Chinese garden scenes, two ladies in each, and between them a matting diaper in red, broken by scroll-edged reserves with plants and birds in red and black; hexagon border; gilt edges. Plate 4.

About 1765.
H. 3·55 ins., 5·1 ins., 6·1 ins.
D. with handle, 4 ins., 4·9 ins., 6·1 ins.
The figure painting on these mugs is characteristic; a similar style is observable on Nos. 19–23.

27. Coffee Pot and Cover, pear-shaped body, with moulded spout and scroll handle. Painted in the style and colours of Chinese "Mandarin" porcelain. On each side, a large panel with Chinese figures in landscape setting; the spaces filled with red scale diaper with large reserves in which are flowering plants. Cover dome-shaped and decorated to match. On the spout, which has moulded palm scrolls and ribbing, and on the handle are slight patterns in red.

About 1765.
H. 8·9 ins. D. with spout and handle, 8 ins.
The spout and handle are of a pattern also found in Plymouth porcelain. The colour scheme and style of painting recall those of the three mugs (Nos. 24–26).

28. Vase, of slender oval shape with short neck and dome-shaped cover with flower knob. Painted in underglaze blue and overglaze red with gilding. Two large panels with Chinese garden scene and figures in blue and gold, framed with scrolls, foliage and trellis work, in a red ground set with formal flowers; borders of gilt scroll and trellis patterns with red flowers. Plate 5.

Mark, a filled in crescent (page 95, fig. 4).
1765–70.
H. 9·6 ins. D. 4·3 ins.
Cf. the 1769 Catalogue—"Three scarlet ground imag'd jars and two beakers." The decoration is based on Chinese "Mandarin" porcelain. Figured R.L.H., Plate XLII., fig. 1.

29. Coffee Cup and Saucer, with fluted sides. Painted in underglaze blue and enamel colours with gilding, in Chinese taste. Red scale ground and panels with figures in landscape and flowering plants; blue trellis borders and blue flowers in the framework of the larger panels.
About 1765. Plate 6.
H. of cup, 2·2 ins. D. of saucer, 4·6 ins.
Figured R.L.H., Plate XL.

29a. Bowl of Chinese porcelain, painted in underglaze blue and enamel colours with gilding. Two panels framed in blue palm scrolls, gilt-edged and painted in colours with Chinese figures in a garden. Between the panels are floral sprays and palm fronds in blue and gold and roughly drawn landscapes in pink; and the ground is diapered with brick-red scale patterns. Flowers and insects inside; blue scroll border.
H. 2·25 ins. D. 4·3 ins.
Ex Drane Coll. (Catalogue, 156). Figured R.L.H., Plate XXXVI., fig. 4.
The decoration of No. 29 may well have been influenced by such a piece as this.

30. Saucer, painted in underglaze blue and enamel colours with gilding. Scale-blue ground with central medallion and radiating panels of mirror and vase shapes; small irregular reserves in the border. The panels are edged with gilt scrolls, and in the three largest are small Chinese figures, flowering plants, rocks, etc.; one of the figures is standing in a vase and holding a long spear. Floral sprays in the smaller panels, and gilt edge.

About 1760.
D. 7·15 ins.
From a service dispersed at the Bodenham Sale in 1892.
The scale, which is of the early type, is large and strongly marked. The figure in the vase recalls the intriguing design of "Hob in the Well" mentioned in the Chelsea Sale Catalogue of 1755. See King, *Chelsea Porcelain*, p. 5.

31. Bowl, of the same pattern. Plate 6.

H. 2·6 ins. D. 5·8 ins.
Ex Trapnell Coll. Figured R.L.H., Plate XXXI., fig. 6.

32. Teapot, globular, with plain handle and spout, and domed cover with flower knob. Painted in colours with gilding. Four upright bands of orange-red with gilt trellis pattern and a formal chrysanthemum reserved. In the spaces, flowering plants and a figure with a bird in Chinese style. Plate 7.

1765–70.
H. 5·4 ins. D. with spout and handle, 7·35 ins.
The scheme of decoration is based on "Chinese Imari" porcelain, *i.e.*, Chinese porcelain painted in Imari (Japanese) style.

32a. Teacup and Saucer, with scalloped sides. Chinese porcelain painted, probably at Worcester, with similar design.

H. of cup, 1·75 ins. D. of saucer, 4·85 ins.
Ex Drane Coll. (Catalogue, 366).

33. Slop Basin, painted in enamel colours with gilding. Inside, a small landscape, and Chinese "cloud scroll" border in gold. Outside, a turquoise ground with two panels of Chinese landscape (one a hunting scene) with wavy edges gilt; gilt insects on the blue ground.

About 1765.
H. 2·5 ins. D. 6 ins.
A blend of Chinese and Meissen decorations, and apparently borrowed from a Meissen model. Figured R.L.H., Plate LVII., Fig. 4.

34. Tankard, cylindrical, with fluted handle. Painted in enamel colours with gilding. Two large and two small quatrefoil panels with Chinese landscapes in pink, in a pale yellow ground in which are Japanese flowers in colours and gilding. Upper border, a close floral scroll in red punctuated by gilt blossoms. Plate 7.

About 1765.
H. 6·3 ins. D. with handle, 6·3 ins.
Figured R.L.H., Plate XL.
A combination of Chinese and Japanese designs in a Meissen setting.

50. Pair of Vases, of baluster form, with short narrow neck and slightly spreading base. Painted in colours with a flowering tree, plants, and two quails or partridges, and red chain band on the shoulder, in Kakiemon style. Plate 8.

Mark, an open crescent in red.
About 1758.
H. 5·2 ins. D. 2·7 ins.
The gilding, which usually plays a prominent part in this colour scheme, is here replaced by a peculiar greenish-brown colour.

51. Tea Jar, with straight sides, similarly painted.
Mark, a gold crescent.
H. 5 ins. D. 3·5 ins.
Ex Drane Coll.

52. Mug, with pear-shaped body and slightly spreading mouth, grooved handle. Painted in colours with gilding; rockery, a flowering tree and plants and two quails or partridges, in Kakiemon style. Red scroll border with gilt blossoms at intervals.

About 1760.
H. 3·75 ins. D. with handle, 4·1 ins.

53. Mug, cylindrical, with ribbed handle. Painted in enamel colours with gilding in Old Japan taste; quail pattern and red floral border in a yellow ground.

About 1760.
H. 3·35 ins. D. with handle, 3·9 ins.

54. Bowl, with moulded basket border and spiral fluting. Painted in colours with two quails, flowering plants, etc., in Old Japan taste, but with yellow in place of gilding; brown edge.

About 1760.
H. 2·3 ins. D. 4·65 ins.
Figured R.L.H., Plate XXXI., Fig. 4.
The way in which the pattern is thrown over the moulded ornament suggests the work of an outside decorator.

55. Plate, with twelve-foil edge. Painted in enamel colours with gilding, with a design copied closely from a Japanese, Imari, plate; a vase of flowers in the centre, surrounded by a blue border; on the sides, red and gold floral scrolls and three compartments of flowers; prunus boughs, etc., on rim. Plate 9.

About 1765.
D. 8·8 ins.
With it is a Japanese plate (55A) showing the original design.

56. Plate, painted in underglaze blue, with red and gilding, with a design closely copying that of a Japanese, Imari, dish. In the centre, waves, fish and clouds; broad border with six arched panels with growing flowers, fences, etc.; in the spaces above, gilt floral scrolls on a deep blue ground; gilt edge. Outside, three floral sprays in blue and red. Plate 9.

1765–70.
D. 8·7 ins.
With it, on Plate 9, is a Japanese dish with the original design (exhibited in Case B of Bay VIII.).

57. Pair of Flat Plates, with narrow rims. Painted in underglaze blue and enamel colours with gilding, closely copying a Japanese, Imari, design. Three large peony sprays; border of running scroll work. On the reverse, a running floral scroll, blue rings and a copy of the Chinese period mark, Ch'êng Hua, in six characters (page 95, fig. 14). Plate 9.

1765–70.
D. 7·9 ins.
With them is an original Imari plate with same design (57A).

58. Two Plates, with scalloped rims and wavy edges. Decorated in underglaze blue and enamel colours with gilding in a pattern based on Japanese, Imari, ware. In the middle, a medallion with red and gold border and a blossoming prunus bough bent into a triangular design. The remaining space is occupied by a radiating design in eight compartments, with Japan flowers in three of them, one blue with gilt swastika pattern, one blue with gilt flower, one painted with lozenge design and swastikas in blue, one with large lozenge pattern enclosing flowers in blue, red and gold, and one with lozenge pattern and flowers in pink and yellow. There are three chrysanthemum medallions reserved on the sides. Plate 10.

Mark, four mock Chinese characters (page 95, fig. 13).
D. 7·5 ins.
Cf. the 1769 Catalogue, "Twelve beautiful plates, old mosaick japan pattern."

59. Punch Kettle, with globular body, plain handle and spout and domed lid with conical knob. Decorated in underglaze blue and enamel colours with gilding in Japanese, Imari, style. "Fan Pattern" consisting of fan-like designs with the leaves alternately blue, green and red with gilt ornament; and four blue medallions netted with gilt trellis pattern. Blue borders with floral scroll reserved in white. Under the spout is a fox and a pink ribbon inscribed "Tally Ho."

Mark in blue, mock Chinese characters within a double ring.

1765–70.

H. 8·8 ins. D. with spout and handle, 11 ins.

Ex Berners Coll.

See R.L.H., p. 130.

60. Plate, with scalloped rim and wavy edge. Decorated in underglaze blue, and red and green enamels with gilding, with a Japan "fan" pattern. In the centre is a large chrysanthemum medallion in red, green and gold, with a blue border in which a white scroll pattern is reserved. On the sides are four blue medallions with gilt trellis diaper. On the rim, four "fan" designs with leaves alternately red, blue with gilt trellis diaper, and dotted green; in the green and red leaves a formal flower with gilt stalk is reserved. Two blue sprays with red blossoms on the back. Plate 10.

Mark, an open crescent enclosed by a double ring in blue.

1765–70.

D. 7·5 ins.

60a. Plate, with scalloped rim and wavy edge with similar Japan "fan" pattern; two floral sprays on the reverse; and under the base a double ring and a block capital W in blue.

1765–70.

D. 7·4 ins.

60b. Plate, with scalloped rim and wavy edge. Painted in enamel colours with gilding, with a Japan "fan" pattern in similar style.

Mark as on 58.

1765–70.

D. 7·6 ins.

60c. Plate of similar form and similar design. Similar mock oriental mark, and also the stamped mark of Barr, Flight and Barr (1807–13), viz., B. F. B. under a crown.

D. 7·5 ins.
It is interesting to contrast the dead white of the Barr porcelain with the greenish tint of the early Worcester, and the staring blue and heavy red of the former with the softer and more harmonious colours of the latter.

60d. With these is the cover of a Bowl of Japanese, Imari, porcelain, with "fan-pattern" and floral scrolls.

D. 5·6 ins.
Ex Drane Coll. (Catalogue, 651, 652 and 652a).

61. Teapot, barrel-shaped, with moulded handle and spout, flat lid with flower knob. Painted in colours with gilding in Japan style. Four radiating bands of orange-red with gilt trellis pattern and a formal chrysanthemum reserved; and in the spaces, flowering prunus and chrysanthemums. Red border with white floral scroll reserved.

1765–70.
H. 7·5 ins. D. with spout and handle, 5·15 ins.

62. Two Large Teacups (without handles) and Saucers, decorated in similar style, but without the reserved chrysanthemum on the red bands.

H. of cup, 2·1 ins. D. of saucer, 5·7 ins.

63. Two Coffee Cups and Saucers, with fluted sides. Decorated in underglaze blue and enamel colours with gilding. Four upright bands of dark blue with gilt floral sprays and reserved medallions with a formal chrysanthemum, in white in a red ground, with gilt centre; in the spaces, flowering prunus and chrysanthemum plants in Japan style. Blue border with reserved floral scroll in white. Gilt borders.

Plate 11.

Square mark.
1765–70.
H. of cup, 2·8 ins. D. of saucer, 5·25 ins.

64. Sugar Bowl and Cover, with flower knob. Decorated in underglaze blue and enamel colours with gilding. Four dark blue upright bands with gilt floral sprays and a gilt-edged reserve with flowers on each; between them, flowering plants in Worcester-Japan style; border of blue with floral scroll reserved in white; gilt borders.

1765–70.
H. 5·5 ins. D. 4·4 ins.

65. Tea Jar, with ovoid body and domed cover with flower knob. Similar decoration and a border of blue with floral scroll reserved in white.
Square mark in blue and decorator's sign in red (page 95, fig. 11).
1765–70.
H. 6·2 ins.

66. Teapot, with globular body, widely fluted, plain handle and spout, and domed cover with flower knob. Decorated in blue and enamel colours with gilding. Four upright bands of dark blue richly gilt with diaper patterns, with reserved medallions painted with a formal chrysanthemum in white, with gilt centre, in a red ground; in the spaces are flowering plants and "wheat-sheaves" in Japanese style; blue border with floral scroll reserved in white; gilt edges.
Square mark. Plate 11.
1765–70.
H. 6·2 ins. D. with spout and handle, 7 ins.

66a. Tea Jar, of the same service.
H. 6 ins.

67. Coffee Cup and Saucer and Two Teacups and Saucers of the same service.
Square mark, with addition of a red crescent.
H. of cups, 2·8 ins. and 1·55 ins. D. of saucers 5 ins. and 4·6 ins.

68. Milk Jug and Cover, painted in underglaze blue with red and gilding, in Japanese taste. Two bands of oblique compartments, those in the lower band filled with floral sprays in blue, red and gold; those in the upper band alternately filled with similar flowers and with gilt trellis diaper on a dark blue ground. Flower knob on cover.
About 1765.
H. 5·4 ins. D. with spout and handle, 4·3 ins.
Figured R.L.H., Plate XXXI., Fig. 1.

68a. Bowl, painted in enamel colours with gilding. Two rows of oblique petal-shaped compartments edged with gold and painted with floral sprays and insects. A spray of peach inside.
About 1760.
H. 2·15 ins. D. 4·2 ins.
Ex Drane Coll. (Catalogue, 212).

68b. Teacup of Japanese porcelain with similar design; but the compartments are edged with underglaze blue and the floral sprays are alternately blue and enamelled; gilt strawberry-leaf border inside.
D. 2·11 ins.
Ex Drane Coll. (Catalogue, 211).

69. Cream Jug, pear-shaped, with lip-spout and grooved handle. Decorated in enamel colours with gilding in Japanese style. Two rows of oblique petal-shaped compartments edged with thin gilding; in the lower row, flowering sprays in red and gold; in the upper row, flowering sprays in colour alternating with blue compartments netted with gold and broken by red and gold flowers reserved; red chrysanthemum flowers inside the mouth; gilt edges.

About 1765.
H. 3·2 ins. D. with handles, 3 ins.
Probably decorated outside the factory; perhaps by Giles in London.

70. Two Coffee Cups and Saucers, painted in underglaze blue, and red and green enamels with gilding. Three flowering plants in Japan style; blue borders, cross-hatched with gold and broken by four panels of half flowers, with four half chrysanthemums projecting below.
Plate 12.

Square mark.
1765–70.
H. of cup, 2·8 ins. D. of saucer, 5 ins.
A service of this pattern was made for a Mr. Kempthorne about 1760; he had entertained one of the Worcester proprietors (Mr. Thorniloe) when he was in Cornwall in search of a vein of soap-rock or steatite. The pattern was used on several other services. See Binns, *op. cit.* p. 44.

71. Coffee Pot of the same service.
H. 6·9 ins. D. with handle and spout, 8·7 ins.

72. Milk Jug and Cover, with flower knob. Scale-blue ground and reserves of mirror and vase shapes edged with gilt scrolls and painted with star-shaped blossoms and half chrysanthemums in red and gold.
Plate 12.

Square mark.
H. 5·6 ins.
D. with handle 4·3 ins.
This is the "fine old Japan star pattern" of the 1769 catalogue.

73. Coffee Cup, with fluted handle. Painted in colours with gilding. Flowering plants in Old Japan taste; and a cartouche edged with feather scrolls in red and gold and inscribed in black,
Nancy, Squier,
1764.
Plate 12.
H. 2·5 ins.
See R.L.H., Plate XLVIII., Fig. 3.
Ex Drane Collection.

74. Pair of Tureens, of oblong quatrefoil form, each with two twig handles with leaves and flowers at the attachments. Covers and stands with crinkled edges. Painted in colours with gilding with Worcester-Japan patterns, comprising flowering plants, banded hedge and fantastic birds. Red scroll border interrupted by passages of quatrefoil diaper in brown and gold.

About 1770.

H. 4·75 ins. L. 8·25 ins.

75. Tankard, with straight sides slightly tapering upwards, ribbed handle. Painted in underglaze blue and enamel colours with gilding. Six vertical compartments decorated alternately with Worcester-Japan patterns and a floral trellis pattern, the flowers and stalks reserved in white in a dark blue ground and the foliage gilt. The patterns include a bird and dragon, wheat-sheaf and flowering shrubs. Border below of white and gold scroll reserved in a blue ground; gilt edges.

About 1770. Plate 13.

H. 6 ins. D. with handle, 5·7 ins.

Cf. Chelsea-Derby tankard, Case P., II 316. Figured R.L.H., Plate XLII., Fig. 3.

76. Pair of Hexagonal Jars with Covers, painted in enamels with gilding. On the sides, three large mirror-shaped panels, edged with rococo scrolls and foliage in gold, containing fantastic dragons and flowering shrubs in semi-Japanese taste; the remaining spaces filled with shagreen diaper in green with reserves of gilt scale and trellis patterns. Red and gold diapers on the shoulders. Covers to match, with insects in the panels. Neck and cover of one vase restored. Plate 14.

About 1770.

H. 11·2 ins. D. 5·3 ins.

In this case an " old dragon Japan " pattern is enclosed by Chinese *famille verte* designs.

77. Hexagonal Vase, with short straight neck and dome-shaped cover with conical knob. Painted in enamel colours with gilding in " Old Japan " style. On three sides, a white and gold chrysanthemum rosette in a ground of red netted over with gilt trellis diaper; on the other sides, flowering plants, wheat-sheaf, etc., dragon and bird in colours on a white ground. On the shoulders a red vermicular pattern alternates with flowering boughs in a turquoise ground; on the neck, a running floral pattern; and above the base, a border of white floral scroll in a red ground. Cover to match.

H. 14·8 ins. D. 6·9 ins.

Slightly warped in the firing. This is evidently the " fine old rich dragon pattern, blue Celeste borders " of the 1769 Catalogue.

78. Teapot, with globular body widely fluted, reeded spout and double-twist handle; low domed cover with flower knob. Painted in enamel colours with gilding in "Old Japan" style; on each side, flowering plants, banded hedge, etc., and a fantastic dragon; on the shoulders, an irregular turquoise blue border edged with gilt scrolls and passages of red trellis pattern. Plate 15.

Square mark.
About 1770.
H. 6·3 ins. D. with spout and handle, 8·6 ins.

79. Mug, cylindrical, with fluted handle; decorated in similar style.

H. 3·8 ins. D. with handle, 3·8 ins.

80. Two Teacups (with handles) and Saucers, painted in underglaze blue and enamels with gilding. Powder-blue ground with fan-shaped panels with flowers in Worcester-Japan style and medallions of red chrysanthemum rosettes. Gilt sprays on the blue ground and gilt borders.

About 1770.
H. of cup, 1·7 ins. D. of saucer, 5·25 ins.

81. Mug, cylindrical, with ribbed handle. Decorated in underglaze blue and enamel colours with gilding. Powder-blue ground and a large mirror-shaped panel, edged with gilt scrolls and painted with a Worcester-Japan pattern including "wheat-sheaf" and fantastic bird; four small reserved medallions with Japan flowers. Gilt floral designs on the blue; gilt edges.

About 1770.
H. 3·4 ins. D. with handle, 3·85 ins.

82. Tankard, with straight sides slightly tapering upwards, and ribbed handle. Decorated in underglaze blue and enamel colours with gilding. Powder-blue ground with a large mirror-shaped panel edged with gilt scrolls; two smaller panels and two medallions, painted with wheat-sheaves, bird and flowering plants in "Old Japan" style. Gilt floral sprays on the blue ground and gilt edges. Plate 16.

About 1770.
H. 5·7 ins. D. with handle, 5·9 ins.

83. Coffee Pot and Cover, pear-shaped. Decorated in underglaze blue and enamel colours with gilding. Dark powder-blue ground with fan-shaped and circular reserves painted with flowering plants, wheat-sheaves, etc., in semi-Japanese taste; gilt floral sprays over the blue ground and gilt edges. Flower-shaped knob on cover. Japan pattern borders. Plate 17.

About 1770.
H. 7·9 ins. D. with spout and handle, 7·4 ins.

84. Pot-pourri Vase, ovoid, with short wide neck and low foot; rounded cover pierced with lozenge-shaped and circular holes. Decorated in underglaze blue and enamels with gilding. Well-marked scale-blue ground, netted over with gilding; two large mirror-shaped panels with gilt rococo frames, finely painted with fantastic birds and flowering shrubs in semi-Japanese taste. Subsidiary panels on shoulders and neck with flowers in similar style. Gilt borders. Cover to match. Plate 18.

Square mark.
H. 10·7 ins. D. 6·3 ins.
Cf. R.L.H., Plate 47.
The "old pheasant Japan pattern" of the 1769 Catalogue.

85. Pair of Hexagonal Jars and Covers, decorated in underglaze blue and enamels with gilding. Scale-blue ground diapered with gold network; two large mirror-shaped panels, framed in gilt rococo borders, with fantastic birds and flowering shrubs in semi-Japanese taste; subsidiary panels on shoulders and necks in similar style. Covers to match. Plate 14.

Square mark.
About 1770.
H. 11·4 ins. D. 5·2 ins.

86. Vase, with baluster body, and neck slightly contracted; two scroll handles, and domed cover with flower knob. Scale-blue ground and panels, with gilt rococo frames, enamelled and gilt with Worcester-Japan designs of flowering plants, fantastic birds and dragon, etc.

Square mark.
About 1770.
H. 6·5 ins. D. 5·2 ins.

87. A Pair of Crocus Pots, moulded in trefoil form with flattened backs and borders of scroll and shell pattern. The top is partly covered and perforated and there are two holes at the back for securing the pots to the wall. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground with three reserved panels, with scroll borders moulded in low relief and gilt, painted with Worcester-Japan patterns with flowering plants, wheat-sheaves, fantastic bird and dragon. Smaller reserves of flowers. Gilt edges.

Square mark.
1760–65.
H. 6·65 ins. L. 8·5 ins.
The scale on the blue ground is of the large and carefully painted kind.

88. Tea Jar, vase-shaped, with ovoid body, small neck and domed cover with floral knob. Decorated in underglaze blue and enamel colours with gilding. Ground of clearly marked scale-blue, with mirror- and vase-shaped panels, edged with gilt scroll-work and decorated with growing flowers, banded hedge, etc., in semi-Japanese taste.

Square mark.
About 1760.
H. 5·7 ins. D. 3 ins.

88a. Tea Jar, with ovoid body and small cylindrical neck. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and mirror- and vase-shaped panels edged with gilt rococo scrolls and painted with a Japan pattern with large flowers and "wheat-sheaves"; gilt borders.

Mark, an open crescent.
About 1765.
H. 5 ins.

89. Teapot, with globular body, short straight neck, plain spout and handle, low domed cover and flower knob. Scale-blue ground with mirror- and vase-shaped panels, framed in gilt rococo borders, and painted in colours and gold with floral designs in "Old Japan" taste. Under the spout in gold is a cartouche inscribed No. 45. Plate 15.

Square mark.
H. 5·7 ins. D. with spout and handle, 8·25 ins.
Ex Drane Collection.
With it is a gold brooch in the form of the numerals 45 with legend LIBERTY. The allusion is to John Wilkes and No. 45 of his paper, "The North Briton," known as Wilkes' Number and published on the 23rd of April, 1763. Wilkes, who was regarded as a champion of liberty, attained great popularity. See the Chelsea statuette of Wilkes in Standard Case P.

90. Teapot, globular, with plain handle and spout. Decorated in underglaze blue and enamel colours with gilding. A scale-blue ground and panels of mirror and vase shapes, edged with gilt rococo scroll-work and painted with flowering plants, wheat-sheaf, etc., in Worcester-Japan style. Gilt edges.

Square mark.
About 1770.
H. 5·85 ins. D. with spout and handle, 8 ins.

91. Milk Jug and Cover, with flower knob; similarly decorated, but with a large scale in the blue ground.

Square mark.
H. 5·2 ins. D. with handle, 3·9 ins.

92. Teapot, with oval body and contracted neck, plain handle and spout, and low domed cover with flower knob. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and reserves, of mirror and vase shapes, edged with gilt rococo scroll-work and painted with Worcester-Japan patterns with flowering plants, wheat-sheaf, etc. Gilt borders.

Square mark.
About 1770.
H. 5·85 ins. D. with spout and handle, 7·3 ins.
The blue has run and obliterated the scale pattern in places.

93. Plate, with scalloped rim and wavy edge. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground with central medallion and mirror- and vase-shaped panels, framed with gilt rococo patterns, and painted with flowers, wheat-sheaves and birds in semi-Japanese taste.

Square mark.
About 1770.
D. 7·6 ins.

94. Vase, with slender ovoid body and short neck slightly contracted in the middle. Painted in enamel colours with gilding. "Pea-green" ground and mirror-shaped panels, framed in gilt rococo borders, with fantastic birds and flowering shrubs in semi-Japanese taste. Plate 19.

About 1770.
H. 8·3 ins. D. 4·3 ins.
"Old pheasant Japan" pattern.

95. Pair of Beakers of the same set, with slender ovoid bodies, short necks and wide mouths. Plate 19.

H. 7 ins. D. 3·8 ins.

96. Pair of Dishes, oblong with wavy edges and scalloped sides. Painted in underglaze blue and enamel colours with gilding. In the centre, a bird on a blue rock and flowering shrubs in Japan taste; on the sides, opaque and milky dark blue ground with gilt borders. Plate 16.

Crescent mark.
About 1770.
L. 9·3 ins. B. 6·8 ins.
From the "Sir Joshua Reynolds service." The bird on rock is evidently taken from a Japanese rendering of a well-known Chinese design. A Japanese, Kakiemon bottle in Case C., Bay VIII, shows where the Worcester painters may have found their model. See R.L.H., Plate XXXIV., Fig. 2.

97. Plate, with scalloped rim and wavy edge. Decorated in underglaze blue and enamel colours with gilding. A parrot-like bird on a stiff turquoise rock, and flowering shrubs; irregular border of deep blue gilt with trellis pattern, and reserves of floral sprays.

Mark in blue, a script W.
About 1770.
D. 8·3 ins.

98. Plate, with twelve-foil edge. Painted in enamel colours with a bird on a turquoise rock, flowering shrubs, etc., in Japanese taste; brown edge.

About 1770.
D. 8·8 ins.

99. Tea Jar, with ovoid body, short straight neck and spreading base. Decorated in underglaze blue and enamel colours with gilding. Four upright bands of dark mottled blue with gilt floral sprays and a reserved medallion with creepers. In the spaces, alternately, a singing bird on a turquoise blue rock and creepers in flower. Blue border with floral scroll reserved in white. Gilt borders.

Square mark.
About 1770.
H. 5·3 ins. D. 3·1 ins.
Parts of the design are in Japanese taste.

EUROPEAN INFLUENCES—MEISSEN AND CHELSEA.

AFTER the Oriental, the most conspicuous influence is that of Meissen. This was inevitable, for Meissen was the birthplace and nursery of the true European style of porcelain decoration, and it held its own securely until the Royal factory at Sèvres took the lead in the second half of the eighteenth century.

Meissen influences can be traced in the collection in many of the richly moulded dishes and bowls ; in the scattered bouquets and sprays of flowers, *Streu-blumen* and *Meissner Blumen* ; in the bunches of fruit, some of which may even have been painted by artists trained in the Saxon factory ; in a host of border patterns, pink scale, mosaic, etc. ; in certain coloured grounds with simple quatrefoil reserves and medallions ; in some of the less elaborate figure painting ; in the imitation of the Meissen mark ; but, above all, in the bird painting, so abundantly used in Worcester decoration.

Here we have the stiff naturalistic birds, at one time in fashion at Meissen, represented on a few specimens ; a few more with an intermediate, half-idealized type of bird and a splendid series of vases and other objects with panels of gorgeous "exotic" birds, based on the Meissen *fantasie Vögel*, but glorified to a degree unknown at either Meissen, Sèvres or Chelsea. Some of the painters of these Worcester specialties came from Chelsea, and one at least would seem to have worked at Meissen as well. Their touch is recognized on specimens of both these manufactures.

110. Coffee Cup and Saucer, with fluted handle. Painted with bouquets of flowers in colour in a striped gold ground. Sprays of flowers on the underside of the saucer; gilt edges. Plate 13.

Mark in blue, the crossed swords of Meissen and numeral 9.

1770–80.

H. of cup, 3 ins. D. of saucer, 5 ins.

In the Chelsea-Derby style.

110A. Pair of Vases, with slender ovoid bodies and short necks contracted in the middle. Painted in enamel colours with a passage of landscape and a large tree on which are birds of the crane species, and among them, on one of the pair, an owl. The vases are strongly built and heavy. Plate 5.

About 1756.
H. 6·9 ins. D. 3·6 ins.
A similar tree design with an owl appears on a blue and white vase in the Museum Collection (V. 41).

111. Teacup (without handle), Coffee Cup and Saucer. Painted in colour in Meissen style with a naturalistic bird on a branch; gilt edges.

Mark on saucer in blue, crossed swords and 9 (page 95, fig. 21).
About 1770.
H. of teacup, 1·8 ins.
H. of coffee cup, 2·5 ins.
D. of saucer, 5·1 ins.

112. Teacup and Saucer, twisted handle. Painted in Meissen style in colours with a naturalistic bird on a branch; yellow border with green trellis pattern. Gilt edges.

Mark in blue, crossed swords and 9. Plate 20.
About 1770.
H. of cup, 1·9 ins. D. of saucer, 5·2 ins.
Cf. R.L.H., Plate LIX., Fig. 4.

113. Two Plates with wavy edges, the rims moulded with basket pattern. Painted in colours with large plump exotic birds in landscape setting. Gilt dentil edges. Plate 21.

About 1770.
D. 8·1 ins.
This style of decoration was imported from Meissen *via* Chelsea.

114. Plate, with scalloped rim and wavy edge. Painted in enamel colours with a fragment of landscape with trees, plants and a rock, and large exotic birds with ruffled feathers, rather sketchily drawn; on the rim a butterfly, a clump of strawberries and a pear with foliage. Gilt edge. Plate 20.

Mark in red, an anchor (page 95, fig. 20).
D. 7·6 ins.
The design is in Chelsea style, doubtless by one of the migrant Chelsea painters; and the red anchor is borrowed from Chelsea. Possibly the piece was made to match a Chelsea service. A Worcester advertisement of 1768 (quoted by Nightingale, p. lxxvi) contains the following paragraph:—"Curious Patterns that are wanted will be made in a short time not to be distinguished from the original, as the Proprietors have engaged the best Painters from Chelsea, etc."

115. Teapot, with globular body, plain handle and spout, and low, domed cover with flower knob, and hexagonal Stand with fluted sides. Painted in colours with touches of gilding. On the teapot, two large panels edged with pink C scrolls, painted with large-eyed birds in fragments of landscape ; in the spaces, pink floral sprays touched with gilding ; a green wreath round the base of the handle. Cover and stand to match. One of the pink sprays conceals a fire crack on the side of the stand. Plate 21.

About 1770.
H. of teapot, 5·5 ins. D. with handle and spout, 7·35 ins. D. of stand, 5·5 ins.
Ex Drane Collection.

116. Teapot, with globular body and plain handle and spout. Painted in colours with large dishevelled exotic birds in passages of landscape. Gilt scrolls and herring-bone pattern on spout and handle. Gilt borders.

About 1770.
H. 5·5 ins. D. with spout and handle, 7·9 ins.

116a. Coffee Cup of the same set.

117. Two Teacups and Saucers of Chinese porcelain, painted at Worcester with the same design.

H. of cup, 1·6 ins. D. of saucer, 4·8 ins.

118. Pair of Tureens of oblong, quatrefoil form, with two twig handles with flowers and foliage at the attachments ; covers and stands to match, with gadrooned edges. Painted in colours with floral sprays and fruit. Gilt borders. Plate 22.

H. 4·7 ins. L. 8·4 ins.
Ex Drane Collection. Figured R.L.H., Plate LVIII., Fig. 5. *Cf.* the 1769 Catalogue : " Two oval tureens, covers and dishes, quadroon edges, enameled in flowers and gilt." The " fruit," which includes a fig with calix and pea-pods, is apparently by a painter whose hand is also traced on Meissen porcelain (see R.L.H., p. 92). His characteristics include " rounded fruit, often marked with peculiar spots, a fig furnished with a calix, a closed tulip with one petal projecting, a fondness for sliced fruit, filbert nuts whole, sliced or in husks, the mulberry and gooseberry and such unusual motives as the peascod, fungus and radish. He was also a spirited painter of flowers and large insects, and of birds with spindley legs and small wings with ruffled feathers." Doubtless he had his pupils who adopted some of his mannerisms ; and this would explain why his style of painting, with obvious variations, appears on so much Worcester porcelain.

119. Deep Plate, with scalloped sides and wavy edge. Painted in enamel colours with gilding. A cluster of large fruits; on the sides and rim, five compartments with insects, edged with blue and gilt scrolls; fruit sprays, and gilt and green borders. Three sprays outside.
Plate 22.

Mark, a large gilt crescent filled in (page 95, fig. 3).

About 1780.

D. 9·8 ins.

By the artist, one of whose mannerisms is "spotted" fruit; see No. 118.

Note attached "From the Earl of Craven's Collection; bought at Christie's, July, 1810." From a service supposed to have been made for William Henry, Duke of Gloucester (b. 1743, d. 1805). Figured R.L.H., Plate LV.

120. Plate, with narrow rim and wavy edge, moulded with a sprig of rose with buds and foliage in relief. The reliefs are painted after nature and there are coloured butterflies and insects in the sprays; gilt edge.
Plate 23.

D. 7·6 ins.

Cf. 1769 Catalogue, "Four rose leaf dessert plates."

The same design appears in Chelsea porcelain. It is popularly known as the "Blind Earl's pattern," from a story which connects it with the Earl of Coventry who, however, did not lose his sight till 1780.

121. Tray, leaf-shaped, moulded with overlapping vine leaves and tendrils; stalk handle. Painted in colours in Meissen-Chelsea style with fruit and insects; the leaves are edged with green and veined with pink.
Plate 23.

L. 8·9 ins.

Cf. R.L.H., Plate LVIII., Fig. 6, a similar dish with Chelsea anchor, and Sale Catalogue of 1769—"A stand, with four baskets, and four enameled vine leaves."

122. Pair of Dessert Baskets, painted in enamel colours with gilding. Open-work in trellis pattern on the sides with small flowers applied at the intersections; twig handles with flowers and foliage at the attachment. Inside, fruit and flowers and pink border, with lightly tooled gilt sprays on the upper part; outside, touches of colour on the reliefs. Gilt edging.
Plate 24.

1770–80.

L. 11 ins. B. 8·25 ins.

Cf. the 1769 Catalogue, "Four fine enameled oval pierced baskets, green handles."

123. Pair of Dessert Baskets of quatrefoil form, with covers and stands. The outsides moulded with a basket pattern enclosing quatrefoil flowers; twig handles with flowers and foliage in applied relief at the attachments. The covers and the sides of the stand are pierced; and in the centre of the covers is a panel of openwork trellis pattern with small blossoms at the angles. The basket patterns are touched with pink and yellow and the floral reliefs are in natural colours. Gilt borders. Plate 24.

1770–80.

H. 5·8 ins. L. 10·4 ins.

124. Sweetmeat Stand, in the form of four circular baskets supported by flowering branches on an openwork triangular base. The sides of the baskets are pierced in lozenge pattern, and there are small rosettes applied outside at the angles; the flowers and stems which support them are modelled in full relief. The whole is tastefully painted in enamel colours; the modelled flowers being coloured after nature and the interior of the baskets painted with a floral bouquet. Gilt edges. Plate 25.

L. 8·5 ins. H. 6·5 ins.

Cf. the 1769 Catalogue, "A stand, with pierc'd baskets."

125. Pair of Hexagonal Vases and Covers, with moulded and applied reliefs in rococo taste. Two mask handles capped with shell-work; ribbons on four of the angles and festoons of flowers attached to them in full relief; below these is a belt of shell-work; scrolls in relief on the angles above the bases; rococo panels at the shoulders pierced in trellis pattern; perforations on the necks and covers. Painted in enamels with gilding, with floral sprays and insects in the spaces. Covers ornamented to match with rose on top serving as knob. Plate 26.

Mark, impressed on the foot rim, T° (page 95, fig. 24).

1760–70.

H. 15 ins. D. with masks, 9·2 ins.

Figured R.L.H., Plate XII.

One of the rare instances of rococo designs in relief on Worcester vases; even here the rococo influence is, comparatively speaking, under restraint. The mark (supposed to be the signature of a modeller named Tebo) is found on Bow, Bristol and Wedgwood wares. Similar ornament is seen on Bow and Chelsea vases, but these are generally of rounded form.

126. Vase and Cover, wide baluster body with narrow neck and waist and spreading foot; pierced lattice work on the shoulders studded with small rosettes. The body is draped with three festoons of white flowers modelled in full relief and suspended from gilt bows. In the spaces are festoons and single sprays of flowers painted in "dry blue" enamel; rosettes and borders gilt. Dome-shaped cover to match; bunch of grapes as knob. Plate 27.

About 1770.

H. 16·3 ins. D. 7·9 ins.

Ex Nightingale Collection.

Figured R.L.H., Plate VIII.

126a. Pot-Pourri Vase of goblet-shape, with pierced lattice-work band below the rim studded with small rosettes, straight sides rounded below, baluster stem and spreading foot; dome-shaped cover with four lozenge-shaped panels of pierced lattice work with flowers and foliage in full relief between, the knob in form of a bunch of grapes and leaves. On the sides are festoons of white flowers and foliage in full relief, the ends tied up with gilt ribbon knots; and above them are floral festoons painted in dry blue. There are blue floral ornaments on the lower part of the bowl, the foot and the cover; the rosettes on the trellis work are gilt and there are gilt borders. Plate 27a.

1770-80.

H. 10·3 ins.

127. Teapot and Cover, moulded in low relief with a broad band of floral scroll work with seeded ground. Formal border in underglaze blue in Chinese taste. Flower knob on cover. Plate 28.

Mark, an open crescent.

1760–70.

H. 6 ins. D. with spout and handle, 8 ins.

This moulded pattern is found in one of the moulds preserved in the Worcester Works Museum (see R.L.H., Plate XIV., Figs. 7 and 8). Its inspiration is more Chinese than European; but it is placed here with a group of moulded wares.

128. Teapot, globular, with domed cover; the sides moulded in low relief with a running floral scroll with seeded ground. Painted in enamel colours with gilding. The ground of the moulded design is canary yellow; borders of floral festoons wreathed round a blue ribbon as on No. 129; red scroll band on neck; gilt edges.

1760–70.
H. 6 ins. D. with handle and spout, 8 ins.
Figured R.L.H., Plate XXIV.
Inside the cover are remains of an inscription, in red, . — . . . .
mender
Bristol.
The complete legend probably ran: "Coombs, China mender, Bristol"; see Museum Catalogue of English Porcelain, p. 76. Coombs plied his trade at Bristol between 1780–1805.

129. Teacup (without handle) and Saucer. Outside of cup and inside of saucer moulded with a band of floral scroll work in relief, with seeded ground which is coloured yellow; enamelled borders of blue ribbon design wreathed with flowers and foliage, and in the centre a flowering branch and parrot. Gilt edges.

Mark, in red under the cup, resembling a wing and claw (page 95, fig. 10).
H. of cup, 1·8 ins. D. of saucer, 4·5 ins.
Cf. No. 131.

130. Teacup (without handle), Coffee Cup and Saucer, moulded in faint relief with a broad belt of floral scroll with seeded ground; pea-green borders, edged with gilt petal patterns.

About 1770.
H. of teacup, 1·7 ins.
H. of coffee cup, 2·4 ins.
D. of saucer, 4·7 ins.

131. Teapot, with globular body, reeded on the sides, plain spout and handle, and domed cover with flower knob. Painted in enamel colours with gilding. On each side a festoon of fruiting boughs on which a parrot is perched; border of close floral pattern. Gilt edges. Plate 29.

About 1770.
H. 6·3 ins. D. with spout and handle, 8·5 ins.
Figured R.L.H., Plate XXIV., Fig. 2.
Cf. the 1769 Catalogue, "Twelve ribb'd handle cups and saucers, six coffee cups, teapot and stand, basin and plate, sugar dish cover and plate, tea jar and spoon boat, enamell'd in parrots."

132. Salad or Junket Dish, with wavy edge; moulded inside in low relief with a rosette in the middle and basket work interrupted by three panels and bordered with a wavy band. Painted in colours with bouquets, sprays of flowers and insects; gilt edge.

About 1770.
D. 9 ins.
Figured R.L.H., Plate XXII.
Cf. the 1769 Catalogue, "Four scollopt and embost sallad bowls, enamell'd in flowers."

133. Sugar Bowl and Cover with flower knob, moulded outside with pleated pattern, in which are mirror-shaped reserves, with raised edges, painted in colours with Chinese landscape and figures and sprays of flowers after a Meissen model. Pink lace-work borders.

1760–70. Plate 30.
H. 4·3 ins. D. 4·5 ins.

134. Bowl, with wide mouth and similarly moulded exterior; the reserves painted with European landscapes in lilac, and butterflies; pink scroll border inside and a spray of rose.

About 1760.
H. 2·8 ins. D. 5 ins.

135. Pair of Basins, with outside moulded in low relief; four scroll-edged panels in a pleated ground, border of feathery scrolls. Painted in enamel colours; floral sprays in the panels and inside; pink edging and pale yellow ground outside.

About 1765.
H. 2·9 ins. D. 6·1 ins.

136. Sauce Boat, with scroll handle; moulded in low relief with scroll-edged panels reserved in a fine basket-work ground. Painted in enamel colours with gilding. In the panels, exotic birds and plants; the reliefs touched with pink and gold; the basket ground canary yellow; sprays of flowers inside. Plate 28.

About 1770.
H. 4·8 ins. L. 8·15 ins.

137. Oval Stand for a dessert basket, moulded in low relief with basket pattern and twigs of vine. Painted in enamel colours with sprays of flowers in the spaces; yellow ground on the sides; the vine leaves are coloured to nature. Plate 30.

About 1770.
L. 11·8 ins. B. 8·9 ins.
The same model is found in Chelsea porcelain and Staffordshire saltglaze.

138. Sauce Boat, with scroll handle; moulded with rococo panels and scroll edging. Painted in enamel colours with gilding. Flowers and fruit in the panels and inside; canary yellow ground; pink and gilt borders. Plate 29.

About 1770.
H. 3·5 ins. L. 7·4 ins.

139. Dessert Dish of saucer shape with ogee edge; moulded inside with basket pattern in low relief and shaped reserves. Painted in colours; the basket ground is yellow and the reserves are decorated with bouquets of flowers; ribbon border with running pattern of flowers.

About 1770.
H. 2·2 ins. D. 8·7 ins.

140. Dessert Dish, oblong with shaped edges; moulded with basket patterns in compartments edged with feathery scrolls in relief; four compartments on the sides are pierced in trellis pattern, with small rosettes at the points of junction. Painted in enamel colours with a spray of flowers in the centre; the solid parts of the sides are yellow and the scroll borders pink.

About 1770.
L. 10·6 ins. B. 8·2 ins.

141. Jug, with globular body and cylindrical neck, moulded with cabbage-leaf pattern; bearded mask under the lip-spout; shaped handle. Painted with sprays of naturalistic flowers in colour in a canary yellow ground; vandyke border; gilt edges. Plate 31.

About 1770.
H. 6·4 ins. D. with spout and handle, 5·9 ins.
Figured R.L.H., Plate LVI., Fig. 2.

142. Pair of Plates, with scalloped rims and wavy edges. Painted in enamel colours with bouquets and sprays of flowers in a yellow ground. Gilt edges.

1770–80.
D. 8·3 ins.

143. Milk Jug and Cover and Sugar Bowl and Cover, painted in enamel colours with bouquets and sprays of flowers on a yellow ground; gilt edges. Flower knobs on covers; the cover of the milk jug secured by a chain.

1770–80.
H. of jug, 5·3 ins.
D. of sugar bowl, 4·6 ins. H. of sugar bowl, 4·5 ins.

144. Cream Jug, with lip-spout and grooved handle. Enamelled in colours with bouquets and sprays of flowers in a yellow ground ; red border inside.

1770–80.
H. 3·4 ins. D. with handle, 3·25 ins.

145. Teapot, globular, with domed cover. Painted in enamel colours with bouquets and sprays of flowers ; the ground of the body and lid canary yellow ; gilt edging. Flower knob ; chain to hold lid.

1770–80.
H. 5·5 ins. D. with spout and handle, 7·3 ins.

145a. Teapot, with fluted, globular body, plain handle and spout and low dome-shaped cover with flower knob. Painted in enamel colours with gilding, with bouquets and sprays of flowers in a pale canary yellow ground. Border of red and green floral scrolls on the neck, and red zigzag-and-dot pattern on the base and on the edge of cover ; gilt dentil edges. Cover to match.

Square mark.
1770–80.
H. 5·3 ins. D. with spout and handle, 7·2 ins.

146. Jug, with pear-shaped body, lip-spout with bearded mask beneath, and scroll handle. Painted in colours with bouquets and sprays of flowers in a yellow ground ; gilt edges. Plate 31.

1770–80.
H. 7·4 ins. D. with handle, 6·2 ins.

147. Plate, with wavy edge and scalloped rim. Painted in colours with fruit and bouquets and sprays of flowers in a yellow ground ; gilt edge.

1770–80.
D. 8·1 ins.

148. Two-handled Chocolate Cup and Saucer, with shaped sides, scroll-shaped handles with openwork. Painted in enamel colours with gilding. Scale-yellow ground, and panels of mirror and vase shapes, with gilt scroll borders, containing large-eyed exotic birds on branches, and insects. Plate 32.

1770–80.
H. of cup, 2·8 ins. D. of saucer, 5·7 ins.
Figured R.L.H. Plate LII.
Cf. the 1769 Catalogue, " Six ditto pierced-handled caudle cups and saucers."

149. Tea Jar and Cover, Bowl, Two Teacups and Saucers and a Coffee Cup, of a service painted in enamel colours with gilding. Turquoise ground and shaped panels with gilt edges, painted with fruit and flowers.

Mark, the Meissen crossed swords and numeral 9.
1770-80.
H. of tea jar, 5·3 ins.
D. of bowl, 3·95 ins.
D. of saucer, 5·2 ins.

150. Two-handled Chocolate Cup and Saucer, with shaped sides, the upper part fluted. Painted in enamel colours with gilding. In the centre, a bunch of fruit and flowers; on the sides, three fruiting cherry branches and exotic birds; turquoise borders edged with formal patterns in gold.

1770–80.
H. of cup, 2·9 ins. D. of saucer, 5·9 ins.

151. Pair of Plates, with twelve-foil edges. Painted in enamel colours with gilding. A bunch of fruit and flowers and single sprays; shaped turquoise border with six horn-like projections edged with gilt scrolls and painted with six horn-shaped baskets of flowers in lightly tooled gold; gilt edges.

1770–80.
D. 8·9 ins.
The fruit is painted by an artist who apparently came from Meissen; see No. 118.

152. Chocolate Cup, two-handled, and deep saucer with shaped sides. Painted in enamel colours with gilding. Bouquets and detached sprays of flowers, and an irregular turquoise border edged with gilt scrolls and decorated with floral sprays gilt and chased. Plate 33.

1770–80.
H. of cup, 2·75 ins. D. of saucer, 5·7 ins.
Ex Burdett-Coutts Collection.

153. Tea Jar, with ovoid body, low foot, short straight neck and domed cover with flower knob. Painted in enamel colours with gilding; on the side, a floral bouquet enclosed by a gilt wreath and detached flowers. On the shoulder, an irregular turquoise border edged with gilt scrolls and trellis pattern, with flowers in Japan style below. Cover to match.

1770–80.
H. 6·2 ins. D. 3·3 ins.

154. Plate, with twelve-foil edge. Painted in enamel colours with gilding. Central medallion with fruit and foliage; on the sides, three radiating bands of turquoise with gilt scroll edges and gilt insects; in the spaces, dishevelled exotic birds on boughs; gilt edge.

1770–80.
D. 8·85 ins.

155. Plate, with twelve-foil edge. Painted in enamel colours with gilding. The surface divided into four wedge-shaped compartments by a cruciform band of turquoise gilt, with insects. In the compartments are clusters of fruit and flowers; gilt edge. Plate 32.

1770–80.
D. 8·9 ins.
Figured R.L.H., Plate XLIV., Fig. 6.
A combination of Meissen and Sèvres styles. Sliced fruit and fig with calix in the design indicate the work of a Meissen artist; *cf.* No. 118.

156. Milk Jug, with lip-spout and twisted handle; low domed cover with flower knob. The exterior enamelled pale mottled turquoise, except the spout and handle which are white and gilt; gilt edges.

Mark, the crossed swords of Meissen and numeral 9.
1770–80.
H. 5·65 ins. D. with handle, 3·9 ins.

157. Pair of Teacups, without handles; enamelled outside with mottled turquoise blue; gilt edges.

1770–80.
H. 1·7 ins. D. 1·75 ins.

158. Plate, with twelve-foil edge. Painted in enamel colours with gilding. A bouquet of flowers and berries in the middle; on the rim, a border of large pink scale pattern with gilt scroll edging and sprays of flowers. Gilt edge.

About 1770.
D. 9·2 ins.
Ex Trapnell Coll.

159. Pair of oblong, shaped Dishes, with ogee edges and scalloped sides. Painted in enamel colours with gilding. Fruit and sprays of flowers. Border of large pink scale pattern with gilt scroll edging; gilt edges.

About 1770. Plate 33.
L. 10·3 ins. B. 7·45 ins.

160. Pair of Soup Plates, with edges shaped in twelve foliations. Painted in colours with gilding. On the rim, an irregular border of inverted scale pattern in shades of pink, edged with gold, from which issue three festoons of flowers which interlace in the centre of the plate, and three small sprays between them. Gilt edges.

About 1770.
D. 8·8 ins.

161. Saucer Dish, painted in enamel colours with gilding. Clusters of fruit and flowers; border of small pink scale pattern edged with gilt rococo scrolls.

About 1770.
D. 7·4 ins.
Figured R.L.H., Plate LIX.
In the style of Venetian porcelain.

162. Teacup and Saucer, painted in colours with gilding. A bundle of asparagus, a cluster of fruit and isolated sprays and an irregular border of small pink peacock scale edged with gilt scrolls.

Mark, an anchor in red.
H. of cup, 1·5 ins. D. of saucer, 4.5 ins.
Figured R.L.H., Plate LIX.
A specimen of Venetian porcelain, made at the Cozzi Factory about 1765, illustrating a Meissen type, also copied at Worcester.

162a. Deep Plate, with narrow flat rim and wavy edge. Chinese porcelain painted in underglaze blue and enamel colours with gilding. In the centre, a blue medallion with gilt floral sprays; and on the rim, a blue border with gilt scale pattern. On the sides, pink scale, broken by three panels with landscapes in enamel colours and three gilt blossoms.

D. 6 ins.
Ex Drane Coll. (Catalogue, 153).
An example of pink scale pattern on Chinese porcelain; but it is doubtful if this piece is old enough to have influenced the Worcester decorators of the Wall period.

163. Basin, with dark blue ground netted with gold, and four reserves with gilt scroll edging painted with clusters of fruit and foliage; gilt dentil edge.

Mark, an open crescent.

1770–75.

H. 3·1 ins. D. 6·7 ins.

The fruit is spotted; *cf.* Nos. 118 and 164. See also R.L.H., Plate LXV., Fig. 2, and P. 92.

Meissen and Sèvres influences are combined in the decoration of Nos. 163–167.

164. Teapot, with ovoid body and short neck. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground netted over with gilding; four large oval panels with gilt edging, containing fruit and flowers; cover to match. Plate 35.

Mark, an open crescent.

1770–75.

H. 6·7 ins. D. with spout and handle, 8·3 ins.

Figured R.L.H., Plate LXV., Fig. 2. The fruit is spotted; see No. 118.

165. Square Cake Plate, with corners rounded and scalloped. Dark blue ground netted with gold, and a large gilt-edged medallion painted with a basket and fruit and foliage in colours.

Mark, an open crescent.

1770–75.

L. 9·5 ins.

The fruit is spotted; see No. 118.

166 Tankard, cylindrical, with grooved handle. Painted in enamel colours with gilding. In front, the initial E in gold framed in a wreath of flowers; deep border of claret colour with horn-shaped pendants filled with baskets of flowers in lightly tooled gilding; from this border hang two large festoons of flowers; gilt edges. Plate 34.

1770–75.

H. 5·5 ins. D. with handle, 5 ins.

From the Hope Edwards service. Figured R.L.H., Plate LIX., Fig. 5.

167. Pair of Plates, with ogee edges. Painted in enamel colours with gilding. In the field, a bouquet of flowers, single sprays and sliced fruit; border of claret colour with six horn-shaped pendants, in each of which is a horn-shaped basket of flowers in lightly tooled gilding; gilt edge on border and rim.

1770–75.

Border as on the Hope Edwards tankard. *Cf.* R.L.H., Plates LIX. and LX.

D. 8·8 ins.

EUROPEAN INFLUENCES—SÈVRES.

IT can hardly be doubted that the secret of the English soft-paste porcelains was learnt from the French ; and Sèvres, the queen of the soft-paste porcelain factories, was able to inspire much of the decoration of the English wares. Worcester owes to Sèvres many of her richest service decorations, a host of intricate patterns, certain methods of utilizing coloured grounds, and a number of rich ground colours, particularly the rose carmine and the pea-green, *bleu de roi* borders, panels of landscape and figure subjects, and, above all, flower painting. It would be possible to find Sèvres originals for parts or the whole of many of the service decorations ; but one example (No. 186), with the much-used "hop standard" pattern, will suffice to illustrate this point. The influence of the Sèvres flower painters is seen in a hundred ways and was fully acknowledged at Worcester. But, as in the case of the Meissen birds, so the Worcester decorators, accepting the foreign inspiration, developed from it a school of flower painting of their own. There is nothing on any other porcelain quite like the swags, swinging ropes of flowers and star-shaped bouquets of the mature Worcester flower painters. The flowers, it is true, are rather meticulously drawn at times and rather tightly grouped, but the general effect of their form and colour is graceful and engaging. Worcester has a blue ground colour of its own (as distinct from the brilliant *bleu de roi* enamel which was used in small areas only), but it sometimes adopted the Sèvres practice of diapering or netting it over with gilt lines, or rosettes, which recall the *œil de perdrix* and other Sèvres patterns. The Worcester blue grounds will be discussed later.

With so many good models before them, and with their penchant for adaptation and blending of different styles, the Worcester decorators naturally produced a great number of pieces which cannot

be strictly grouped under the heading of Meissen or Sèvres. They have characteristics of both and their position in the catalogue should not be too closely scrutinized.

INFLUENCE OF SÈVRES.

181. Wine Cooler, of deep bowl shape with two shell handles. Vivid mottled blue ground with vine pattern in chased gilding in Sèvres style; two large oval panels bordered with gilt honeysuckle pattern and painted in colours with classical vases festooned with flowers.

Mark, an open crescent. Plate 36.
About 1783.
H. 6·6 ins. D. with handles, 9·1 ins.

182. Deep Plate, with fluted sides. Decorated in underglaze blue and enamel colours with gilding. In the centre, a bouquet of flowers; on the sides, an irregular border of dark blue sprinkled with gilt rosettes, recalling the *œil de perdrix* gilding of Sèvres, and dots, and edged with gilt scroll-work; from it are suspended swags of flowers in puce. Gilt dentil edge. Plate 36.

1770–80.
Mark in blue, a script W.
D. 9·5 ins.

183. Deep Plate, with scalloped sides and wavy edge. Painted in colours with gilding. Three shell-shaped panels edged with bright blue and gilding and painted with flying birds; a bouquet and sprays of flowers in the spaces; gilt edge. Plate 35.

1770–80.
D. 9 ins.
See R.L.H., Plate LXVII., Fig. 3.
In Sèvres style and based on the "feuille de choux" pattern.

184. Teapot, barrel-shaped, with reeded sides and spout and scroll handle; flat cover with flower knob. Painted in colours with gilding in Sèvres style. Three groups of "hop-poles" clustered with various flowers, and festoons between; on the shoulder, a broad border of turquoise blue with a black and white cable band reserved. The foot-rim is ground.

1770–80.
H. 4·9 ins. D. with spout and handle, 7·6 ins.

184A. Basin to match No. 184.

D. 6·6 ins.
Figure R.L.H., Plate LXVI., Fig. 3.

185. Coffee Cup and Saucer, with shaped handle; the sides of the cup reeded and those of the saucer fluted. Painted in colours with gilding. A radiating pattern of three red uprights bound with a gold band and a festoon of leaves and berries between; *bleu de roi* borders with formal gilt patterns; gilt edges. Plate 37.

Mark, a thin gold crescent (page 95, fig. 2).
1770–80.
H. of cup, 2·6 ins. D. of saucer, 4·95 ins.
A variety of the "hop-standard" pattern.

186. A Coffee Cup and Saucer of Sèvres porcelain, showing the model used for the Worcester "hop-standard" pattern.

Mark, interlaced 'L's in blue.
H. of cup, 2·4 ins. D. of saucer, 5 ins.

187. Pair of Coffee Cups and Saucers, painted in enamel colours with gilding. On the sides, hop-standard pattern. Lower border of turquoise netted with "fish-roe" diaper; upper border of *bleu de roi;* gilt scroll and dentil edging. Plate 38.

Mark in blue, a script W.
1770–80.
H. of cup, 2·55 ins. D. of saucer, 5·3 ins.

188. Tea Jar and Cover, ovoid, with ribbed sides. Painted in enamel colours with gilding. Four triple standards of hops with festoons between; borders of turquoise diapered with black scale pattern; gilt edging. Cover to match, dome-shaped with flower knob. Plate 37.

1770–80.
H. 6·4 ins. D. 3·5 ins.

189. Coffee Cup and Saucer, the former reeded, the latter fluted. Painted in enamel colours with gilding. Four triple standards wreathed with gilt bands and hung with festoons and trailers of hops; borders of pink with trellis diaper of darker pink. Plate 38.

1770–80.
H. of cup, 2·5 ins. D. of saucer, 5·5 ins.

190. Teacup (without handle) and Saucer, the former reeded, the latter fluted. Painted in enamel colours with gilding. "Hop-standard" pattern and "dry blue" borders.

1770–80.
H. of cup, 2 ins. D. of saucer, 5·1 ins.

191. Dish, heart-shaped. Painted in enamel colours with gilding. Bouquets and sprays of flowers, and a deep border of radiating compartments alternately in pale lavender blue and with three pink uprights with spiral bands in gold; gilt border. Plate 38.

1770–80.
L. 10·1 ins.

192. Teacup (without handle) and Saucer. Painted in enamel colours with gilding. Two bands of gadroon-shaped compartments edged with pink and gold and containing festoons of fruit, green foliage and red berries. Under the base, two concentric rings incised. Plate 38.

1770–80.
H. of cup, 1·7 ins. D. of saucer, 4·8 ins.

193. Milk Jug, helmet shaped, with scroll handle. Painted in enamel colours with gilding. Six upright compartments with festoons of hops and pink borders; between them, formal floral patterns in pink. Lower border of husk pattern in a turquoise ground; upper border, pink with compartments of black foliage separated by herring-bone patterns in gold. Plate 37.

1770–80.
H. 3·5 ins. D. with handle, 4·8 ins.

194. Dessert Basket, oval, with pierced basket-work sides and two twisted handles with applied flower attachments; rosettes on the openwork outside. Painted in enamel colours with gilding. In the centre, an oval medallion with bunch of plums, and gilt borders; in the remaining space, radiating compartments bordered with pink scrolls and festooned with hops. This design continues on the openwork of the sides, which is bordered with pink trellis pattern broken by gilt scrolls enclosing hops. The reliefs outside coloured to nature. Plate 39.

1770–80.
L. 11 ins. B. 8·15 ins.

195. Pair of Dessert Baskets, of circular bowl shape, with sides pierced in a pattern of interlacing ovals. Painted in enamel colours with gilding. In the centres, landscapes with water and large exotic birds of ostrich type. The pierced work is decorated inside with gilt *bleu de roi* and pink floral sprays, and outside there are applied rosettes at the points of intersection; two yellow basket handles with applied blossoms and foliage at the ends. Plate 39.

Mark in blue, a script W.
1770–80.
D. 6·8 ins.
Ex Cockshut and Drane Collections.
The birds are in the style of the Sèvres painters, Evans and Aloncle.

196. Dish, heart-shaped. Painted in enamel colours with gilding; a landscape with water and islands and large exotic birds; on the sides, flying birds and insects; *bleu de roi* border edged with gilt patterns.

Mark, an open crescent. Plate 40.
1770–80.
L. 10·8 ins. B. 8·3 ins.
The birds are in the style of the Sèvres painters, Evans and Aloncle.

197. Plate, with scalloped rim and wavy edge. Painted in colours with gilding. In the centre, a small landscape with river, and exotic birds in the foreground. The rim is heavily decorated with passages of gilt floral ornament and turquoise green trellis pattern, separated by herring-boned pink and netted purple, the whole bordered with gilt scrolls which throw out pointed ornaments towards the centre of the plate.

1770–80.
D. 8·6 ins.

198. Pair of Plates, with scalloped rims. Painted in enamel colours with gilding. In the centre, a fragment of landscape with exotic birds. On the rim, a *bleu de roi* border edged with gilt scroll-work and husk-pattern, from which six gilt festoons hang down the sides. Gilt edges. Plate 40.

Mark, an open crescent.
About 1775.
D. 7·3 ins.
Figured R.L.H., Plate LXVII., Fig. 5.

199. Plate, with scalloped rim and wavy edge. Painted in enamel colours with gilding. A wreath of green and gold foliage enclosing a rose in the middle; border of *bleu de roi* with gilt scroll edges on the rim, from which six foliage festoons are suspended. Gilt dentil edge.

Mark, a script W.
1770–80.
D. 8·3 ins.

200. Saucer Dish, with fluted sides. Painted in enamel colours with gilding. In the centre, a gilt-edged medallion with bouquet of flowers. On the sides, bouquets of flowers; border of turquoise with black trellis diaper inset with gilt flowers, and edged with gilt rococo scrolls from which three sprays of foliage depend.

1770–80.
D. 8·4 ins.

201. Plate, with scalloped rim and wavy edge. Painted in enamel colours with gilding. A spray of flowers in a gilt ring in the centre; on the sides, three festooned bouquets with small puce sprays between; on the rim, a *bleu de roi* border with lengths of gilt laurel festoons alternating with cable pattern; an inner edging of gilt scrolls and an outer edging of dentil pattern. Plate 41.

Mark, an open crescent.
About 1780.
D. 8·6 ins.

202. Plate, with scalloped rim and wavy edge. Painted in enamel colours with gilding. In the centre, a spray of flowers within a gilt ring; bouquets and sprays on the sides; border of *bleu de roi* with gilt cable pattern and foliage sprays; gilt scroll and dentil edging.

Mark, an open crescent.
1770–80.
D. 8·6 ins.

203. Pair of Heart-shaped Dishes, painted in enamel colours with gilding. In the centre, a heart-shaped panel, bordered with turquoise husk pattern and gilt shell-work, and painted with a landscape with bridge and water; on the sides, groups of fruit with flying birds between, and border of *bleu de roi* gilt with cable and trellis patterns. Gilt edges. Plate 41.

Mark, an open crescent.
1770–80.
L. 10·5 ins. B. 7·8 ins.
From the "Lord Henry Thynne service."

204. Saucer Dish, with fluted sides. Painted in enamel colours with gilding. In the centre, a medallion of landscape, with turquoise husk and gilt shell-work borders; on the sides, clusters of fruit and insects; *bleu de roi* border with gilt loop pattern, and scroll and dentil edging.

Mark, an open crescent.
1770–80.
D. 8·35 ins.
Ex Trapnell Collection. Similar to the "Lord Henry Thynne service."

205. Another, similar, but with urn and flowers in the central medallion.

206. Tankard, cylindrical, with fluted handle. Painted in enamel colours with gilding. Oval medallion in front with urn, borders of turquoise scale, gilt rococo scrolls and flowers. Fruit and foliage, and flights of small birds in the spaces. *Bleu de roi* borders with gilt foliage, scrolls and loop pattern; dentil and lace edging.

Mark, an open crescent.
About 1780.
H. 5·1 ins. D. with handle, 5 ins.

207. Sugar Bowl, with reeded sides, and cover with flower knob. Painted in colours with gilding. A medallion with river scene and gorgeous exotic birds in the foreground, bordered with black bead-and-reel pattern in turquoise ground, and gilt shell-work; in the spaces, festoons of flowers and fruit. Upper border of *bleu de roi* with gilt trellis and lace patterns, and compartments with flowers; edged with gilt scrolls with pendant ornaments at intervals. Lower border of gilt shell-work, turquoise and black bead-and-reel pattern and a plain gilt band. Gilt and dentil edges. Plate 42.

Mark, an open crescent.
1770–80.
H. 4·8 ins. D. 4·6 ins.
Ex Trapnell Collection.

207A. Saucer Dish to match, with fluted sides. Plate 42.
D. 8·2 ins.

208. Two-handled Chocolate Cup with Cover and Saucer, shaped sides. Painted in enamel colours with gilding. Three bouquets of flowers concealing a bow, arrow and true lovers' knot; *bleu de roi* border with gilt lace pattern, and scroll and dentil edging. Flower knob on cover.
Marks, a script W on cup and crescent on saucer.
About 1780.
Total H. 5·35 ins. D. of saucer, 5·9 ins.

209. Teacup and Saucer, the former reeded, the latter fluted. Painted in enamel colours with gilding. In the centre, an urn inscribed KEW; on the sides, three bouquets of flowers concealing a bow, an arrow and a quiver; *bleu de roi* border edged with gold. Plate 43.
Mark, an open crescent.
About 1780.
H. of cup, 1·8 ins. D. of saucer, 5·4 ins.
Figured R.L.H., Plate XCVIII., Figs. 1 and 2. From a service which was apparently made for Kew House.

210. Teacup and Saucer, the former reeded, the latter fluted. Painted in enamel colours with gilding. On the sides, four scroll-edged compartments with ropes of flowers separated by a bright green ground strewn with black dots. Below is a green border diapered with herring-bone pattern; and above, a *bleu de roi* band; gilt edging. Plate 45.
Mark in blue, a script W.
1770–80.
H. of cup, 2 ins. D. of saucer, 5·4 ins.

210A. Coffee Cup to match.
H. 2·45 ins.

211. Teacup and Saucer, painted in enamel colours with gilding. Deep border of "dry blue" with trellis diaper edged with gilt rococo scrolls, from which depend four obliquely swinging ropes of flowers. Plate 44.
Mark in blue, the Meissen crossed swords and numeral 9.
1770–80.
H. of cup, 1·9 ins. D. of saucer, 5·55 ins.

212. Saucer Dish, with fluted sides. Painted in enamel colours with gilding. Medallion in centre with gilt monogram and borders of turquoise scale and gilt scroll-work. Border of *bleu de roi* with gilt patterns,—loop, trellis, foliage scrolls, etc.—and a flower with barbed leaves; from this border ropes of flowers hang down the sides. Plate 43.

Mark, an open crescent.
1770–80.
D. 8·4 ins.

212a. Pair of large Chocolate Cups and Saucers, with shaped sides, the upper part scalloped. Same service.

H. of cup, 3 ins. D. of saucer, 5·7 ins.

213. Teapot, globular, with plain handle and spout; flower knob on cover. Painted in enamel colours with gilding. Bouquets and detached sprays of flowers in dull "dry blue," the background striped with bands of gilt C scrolls bordered by a double line; border of scrolls on the shoulder; gilt dentil edging. Under the spout is the monogram J.B., in a gilt medallion. Plate 44.

1770–80.
H. 6·2 ins. D. with spout and handle, 7·5 ins.

214. Part of a Tea Set—teapot, milk jug, basin, sugar bowl and cover, and teacup (without handle) and saucer—with fluted sides. Painted in colours with gilding, the flutes alternately claret-coloured and turquoise, with gilt bands between and gilt festoons lightly tooled. The teapot has a twisted openwork handle and the covers have flower knobs. Gilt dentil edges. Plate 45.

Square mark (on the cup, teapot and milk jug).
1770–80.

H. of teapot, 5 ins.	H. of milk jug, 4·2 ins.
D. of basin, 6·7 ins.	H. of cup, 1·6 ins.
H. of sugar bowl, 4·6 ins.	D. of saucer, 4·7 ins.

A Worcester service with "claret coloured stripes" is mentioned in the catalogue of a sale in 1778 (see Nightingale, p. lxxxii).

215. Teapot, globular with ribbed sides, plain handle and spout, and low domed cover with flower knob. Broad borders of pea-green enamel edged with gilt petal patterns.

About 1770.
H. 5·4 ins. D. with spout and handle, 7·1 ins.

215A. TEAPOT-STAND to match; hexagonal with fluted sides.

D. 5·6 ins.

216. TEAPOT, with globular body, plain handle and spout, and low domed cover with flower knob. Painted in colours with gilding. Floral sprays and oblique festoons; irregular border of pea-green enamel edged with gilt rococo scroll and shell patterns. Gilt edges.

About 1770.
H. 5·45 ins. D. with spout and handle, 7·1 ins.
The green is less solid than usual.

217. VASE, with baluster body, short contracted neck and slightly spreading mouth and foot. Painted in enamel colours with gilding. Pea-green ground and mirror-shaped panels, framed in gilt rococo scrolls and shell-work, and painted with bouquets of flowers hung in festoons; smaller reserves with floral sprays. PLATE 46.

1770–80.
D. 3·2 ins. H. 5·5 ins.

218. TEAPOT, with ovoid body, contracted neck, ribbed spout and double-twisted handle, and low domed cover with conical knob. Painted in enamel colours with gilding. Bouquets and oblique festoons of flowers; irregular border of pea-green edged with gilt rococo scrolls and shell-work.

Mark in blue, the Meissen crossed swords and numerals 91 (page 95, fig. 22.)
1770–80.
H. 5·9 ins. D. with spout and handle, 7·9 ins.

218A. SUGAR BOWL AND COVER of the same service. PLATE 46.

H. 4·9 ins. D. 4·4 ins.

219. SAUCER DISH, similarly decorated.

D. 7·3 ins.

220. TEAPOT-STAND, hexagonal with fluted sides; similarly decorated.

D. 5·2 ins.

221. Tankard, cylindrical, with ribbed handle. Painted in enamel colours with gilding. Deep pea-green ground and two mirror-shaped panels with swags and sprays of flowers. The panels and the border round the mouth are edged with gilt rococo scrolls.

1770–80.
H. 4·6 ins. D. with handle, 4·7 ins.

222. Dish, heart-shaped. Painted in enamels with gilding. Deep border of pea-green, edged with gilt rococo scrolls; bouquets and ropes of flowers in the centre with spidery grasses projecting. Floral sprays issuing from the border.

1770–80.
L. 11·2 ins. B. 8·4 ins.
From a service reputed to have belonged to the Marchioness of Huntley. Figured R.L.H., Plate XI., Fig. 1.

223. Fruit Dish, of oval quatrefoil form, on high foot; wavy edge moulded in feather pattern. Painted in enamel colours with gilding; pendant bouquets and obliquely swinging ropes of flowers, and wide pea-green border edged with gilt rococo scrolls; gilt edges. Exterior to match.

About 1783.
L. 11·6 ins. B. 9·6 ins. H. 3·3 ins.

224. Milk Jug, pear-shaped, with ribbed sides, lip-spout and scroll handle; low domed cover with flower knob. Painted in colours with insects and clusters of fruit; deep border of pale pea-green, edged with gilt rococo patterns. Plate 46.

About 1770.
H. 5·2 ins. D. with handle, 3·8 ins.
The fruit is spotted; see No. 118. The green is unusually thin and translucent.

225. Plate, with edge shaped in twelve foliations. Painted in enamel colours with gilding. A large cluster of fruit—grapes, plums, cherries, etc.—in the centre; two smaller clusters and insects on the sides. On the rim, a pea-green border edged with gilt scrolls.

1770–80.
D. 8·7 ins.
Ex Nightingale Collection.
Some of the fruit is spotted.

226. Vase, with baluster body, short contracted neck and dome-shaped cover with conical knob. Painted in enamel colours with gilding. Pea-green ground and mirror-shaped panels, framed in gilt rococo scroll-work, and painted with brilliant exotic birds in landscape setting; in smaller reserves, flying birds and insects. On the shoulder, a narrow reserved band with wavy edge netted with gilt trellis pattern.

1770–80.
H. 7·2 ins. D. 3·2 ins.

227. Pair of Vases of similar form, but with two scroll handles; similar decoration.

H. 4·6 ins. D. with handles, 4·1 ins.

228. Milk Jug, pear-shaped, with lip-spout and plain handle; low domed cover with flower knob. Painted in enamel colours with gilding. Pea-green ground with mirror-shaped panels, edged with gilt rococo scrolls and shell-work, and painted with brightly coloured, large-eyed exotic birds with closed tails, in landscape setting; flying birds in smaller reserves; gilt edges.

1770–80.
H. 5·3 ins. D. with handle, 3·9 ins.

229. Jug, with ovoid body, cylindrical neck, lip-spout moulded with bearded mask, and shaped handle; the body and neck moulded with a pattern of overlapping cabbage leaves. Painted in enamel colours with gilding. On the body, two large panels, in gilt rococo frames, with brilliant exotic birds in landscape; subsidiary panels with insects; deep pea-green ground; vandyke border. Plate 47.

1770-80.
H. 7·8 ins. D. with spout and handle, 7 ins.

230. Tankard, almost cylindrical, with ribbed handle. Painted in enamels with gilding. Uneven pea-green ground, and a large shaped panel with exotic birds and insects, and four subsidiary panels of flowers; gilt rococo frames surround the panels.

1770–80.
H. 5·8 ins. D. with handles, 5·4 ins.
The birds are large and of the ostrich type, and one has a large feather standing out from its neck.

231. Tankard, cylindrical, with fluted handle. Painted in enamel colours with gilding. Pea-green ground, with mirror-shaped panels, framed with gilt rococo scrolls and painted with exotic birds and insects.
Plate 47.

1770–80.
H. 6 ins. D. with handle, 5·5 ins.
Figured R.L.H., Plate II.

232. Jug, pear-shaped, with wide neck, lip-spout and shaped handle. Painted in enamel colours with gilding. Two large panels, in gilt rococo frames, with exotic birds in landscape, and subsidiary panels of flying birds, in a pea-green ground; gilt borders.

1770–80.
H. 7·3 ins. D. with spout and handle, 6·2 ins.
The birds are in the style of the Sèvres painters, Evans and Aloncle; *cf.* No. 195.

233. Vase of baluster form, with small neck and dome-shaped cover; two elaborate scroll handles projecting from the shoulder. Painted in enamel colours with gilding. Pea-green ground, and two large shaped panels, framed in gilt rococo scroll-work, with exotic birds in landscape; subsidiary panels of flying birds; gilt borders.

1770–80. Plate 48.
H. 11·6 ins. D. with handles, 8·1 ins.

234. Vase of baluster form, with small neck, and two elaborate scroll handles projecting from the shoulder. Painted in colours with gilding. Pea-green ground, and two large mirror-shaped panels, framed in gilt rococo scroll-work, with large exotic birds in landscape; subsidiary panels of flying birds.

1770–80.
H. 8·3 ins. D. with handles, 6·7 ins.
Ex Nightingale Collection, Figured R.L.H., Plate LXXII.

THE BLUE GROUNDS—WITH SCALE AND OTHERWISE.

THE use of brilliantly coloured grounds was the hall-mark of splendour in the eighteenth century porcelains. Meissen had its dark blue, purple, turquoise, and yellow ; but the ground colours of the hard-paste porcelain have not as a rule the fullness and depth of those on the softer artificial material. In its ground colours Sèvres was easily first of all the factories with its *gros bleu*, *bleu de roi*, deep turquoise, apple-green, jonquil yellow, and *rose Pompadour*. All these colours were attempted at Worcester with more or less success ; though with regard to the *rose*, it would be more correct perhaps to say that the Worcester tint followed more closely the claret colour made at Chelsea than the original carmine of Sèvres. An advertisement in 1769 enumerates "the beautiful Colours of Mazarine Blue and gold, Sky blue, Pea-green, French-green, Sea-green, Purple, Scarlet and other variety of Colours" ; showing that by this date the full palette had been attained. But doubtless the chief ground colours made their individual appearances several years before this date. We know that at Chelsea the dark blue was in use in 1755, pea-green in 1759, and claret and turquoise in 1760 ; and though we have no precise evidence of the dates of their several appearances at Worcester, we may fairly assume that they were not long delayed. Blue was doubtless the earliest. After it, one would say, came canary yellow and pale turquoise, both colours much used at Worcester on wares with a Meissen type of decoration. A pale lavender blue not unlike the turquoise, but redder and more opaque, seems to have been a later Sèvres derivative, as was also the Worcester "pea-green." This last is a characteristic Worcester colour, appearing in a variety of shades on some of the most sumptuous specimens in the collection. It is often described as "apple green," but the colour of the thick and rather opaque enamel is more aptly described as pea-green. Doubtless

"French-green" and "Sea-green" in the 1769 catalogue are varieties of this enamel. In a few instances an unusual thinness and relative transparency is remarked; but as a rule the green enamel of the Wall period stands up in palpable relief, and it will be noticed that gilding could not be laid upon it as on the other ground colours.

Most of the specimens with coloured grounds are included under the main categories of Meissen or Sèvres types; but those with blue grounds are so numerous that they have been given a section to themselves. The blue is, as usual, derived from oxide of cobalt and, retaining its colour in a relatively high temperature, it could be, and usually was, applied before glazing. The plain Worcester blue ground was evidently applied in wet washes to the porcelain biscuit, hence its streaked, broken appearance and the obvious brush marks. The resulting gradations of depth give a certain liveliness to the mass of ground colour and save it from monotony. It is not, indeed, so pure and brilliant as the *gros bleu* of Sèvres and Chelsea: its tone has more indigo, and, if laid on thickly, it tends to become heavy and milky. But in compensation it is free from the garishness which mars so many other blue grounds; and when its heaviness is relieved by tasteful gilding, it makes a highly satisfying ground colour and one of unmistakable character. This is the Mazarine blue of the old catalogues; but as the term Mazarine is also applied to Chinese powder-blue and to the blues of Chelsea and Derby, we have abandoned it in favour of the simpler term "dark blue" which corresponds roughly with the French *gros bleu*.

Another blue ground colour is "powder-blue" of which the colouring matter was blown or dusted on to the ware in the Chinese manner. This variety, which is usually more vivid and lively than the dark blue, is easily recognized by the tiny points of dark colour which visibly powder the ground. But the favourite Worcester method of breaking up the blue ground was to diaper it with a close scale pattern. So frequently is this decoration found on old Worcester that scale-blue is practically synonymous with Worcester porcelain. The blue scale was probably used at a comparatively early date. We know of it for certain in 1763[1], and we have reason to consider that it was contemporary

[1] See R. L. H., p. 114; where reference is also made to a pink-scale specimen dated 1761.

with the supremacy of oriental influences (between 1755-1760). The earliest type seems to have been a large scale rather laboriously outlined and washed in. An easier and freer method was afterwards adopted of wiping out the high lights of the pattern from a blue ground. The later scale is smaller and usually less conspicuous.

The coloured grounds were very rarely left as pure monochromes. Almost invariably they were relieved by panels painted with landscape, figures, flowers or, most frequently of all, exotic birds. Scale-blue and birds is undoubtedly the most characteristic decoration of the Wall period. The bird painting is itself an interesting study. Setting aside the stiff naturalistic birds, which were never greatly favoured, we have a variety of gorgeously coloured birds which are more than half imaginative, known by the convenient name of exotic birds. In some cases a conscientious repetition of the same type shows that they were copied from some printed model. In others we recognize the mannerisms of individual artists. One painted his birds on a swag of green foliage or a passage of landscape, with spindley legs and dishevelled feathers—lively but dissipated creatures and not too richly coloured. Another gave them large round eyes and a close incurving tail recalling that of a prawn. Some of the birds are plump and sleek; others tall and ostrich-like; and others have curious curved mandibles which could not be closed. They are almost always shown in a perfunctory landscape; but there is one artist, at least, who added a more carefully painted, distant landscape in the background.

Another favourite method of filling the panels in the blue ground was with bouquets and festoons of flowers, "quaint posies of old-fashioned flowers" as Binns has called them, "Chrysanthemums, roses, carnations (generally striped) and picotees, the sweet blue nemophila, and the dainty auricula." Favourite designs were star-shaped bouquets suspended festoon-wise, ropes of flowers thrown across the panels, or swinging ropes obliquely trailing.

Another kind of blue resembles the *bleu de roi* of Sèvres and the Derby blue. Used as a ground colour its effect is overpowering, and the Worcester decorators wisely relegated it to border designs. It would seem that this blue was laid on over the glaze by a process

known as "ground-laying," and we have ranked it in the catalogue among the over-glaze enamel colours.

Gilding is another feature of the porcelain with coloured grounds. The panels were always framed in tasteful rococo scroll designs, lace-work or honeysuckle patterns traced in gold. The Worcester gilding of the best period was done with gold leaf ground up with honey, painted on the ware and fired till it sank slightly into the soft glaze. It is remarkable for the pure quality of the metal and the skilful brushwork of the gilders, who excelled in the finest traceries not less than in the broad bands which were chased in the Sèvres fashion. A later and cheaper type of gilding was effected by an amalgam of gold and mercury applied in a glassy flux. This came out dull after the firing and had to be burnished. It had a harder and more brassy appearance than the older type which is distinguished by the subdued lustre of old gold.

SCALE-BLUE AND BIRDS.

250. Pair of Crocus Pots, of semi-circular elevation with wavy edges and flat backs. The sides are moulded in basket fashion suggesting broad canes bound together with a double band round the waist. The top is covered in except for an oblong quatrefoil opening and a number of small perforations. Decorated in underglaze blue and enamel colours with gilding. A ground work of large scale pattern and panels of various shapes, with gilt rococo scroll borders, painted with landscape and exotic birds in trees, flying birds and insects. Gilt borders. Plate 49.

Square mark.
About 1765.
H. 5·5 ins. L. 7·9 ins.
Ex Trapnell Coll.
The two central panels, which are separated by the waistbands, are painted with a continuous design: the landscape appearing in the lower panel and the birds on the higher branches of a tree in the upper panel.

251. Teacup, Coffee Cup and Saucer, blue ground faintly scaled, and gilt-edged reserves of mirror and vase shapes enamelled with naturalistic birds and floral sprays.

Square mark.
1765–70.
H. of teacup, 1·9 ins.
H. of coffee cup, 2·5 ins.
D. of saucer, 5·2 ins.

252. Five Vases, including a covered jar and four beakers. The jar has ovoid body, short neck, dome-shaped cover with conical knob; openwork on shoulders with lozenge-shaped and circular perforations. The beakers have baluster bodies and flaring mouths, and they are in two sizes. Decorated in underglaze blue and enamel colours with gilding. On each, two large mirror-shaped panels with exotic birds in landscape, framed in gilt rococo borders and set in a scale-blue ground; and smaller panels with birds and insects on shoulders, necks and covers. Gilt floral sprays on the blue ground; and gilt borders, with a wash of yellow enamel on the edge of the bases. Plate 50.

Square mark.
1770–80.
H. of covered vase, 13·5 ins. D. of covered vase, 6 ins.
H. of beaker, 11 ins.
H. of beaker, 8·5 ins.
Cf. R.L.H., Plate XC.
The four beakers belong to one set. The covered jar differs from them in details, though the birds in the main panels are by the same hand.

253. Vase, of slender oval shape with short contracted neck and dome-shaped cover, and Two Beakers to match with flaring mouths. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and two large mirror-shaped panels, framed with gilt rococo borders, with large ostrich-like exotic birds in landscape; subsidiary panels of flying birds and insects on the necks. Plate 51.

Square mark.
1770–80.
H. of vase 10 ins. D. of vase 4·5 ins.
H. of beakers 7·2 ins.

254. Pair of Beakers, with bulbous stems and flaring mouths. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and mirror-shaped panels, with gilt rococo scroll frames, painted with brilliantly coloured exotic birds in fragments of landscape; smaller reserves with insects; band of floral scroll in white reserved in blue on the neck. Gilt sprays on the blue ground; gilt lace border inside the lip and gilt edges. Plate 52.

Square mark.
1770-80.
H. 6 ins. D. 3·9 ins.
Ex Trapnell Coll.

255. Pair of Two-handled Chocolate Cups and Deep Saucers with shaped sides. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and mirror- and vase-shaped reserves, bordered with gilt scrolls and painted with exotic birds on wreaths; insects and flowers in the smaller reserves. Gilt edges.

Square mark.
1770-80.
H. of cup, 2·75 ins. D. of saucer, 5·6 ins.

256. Teapot, with globular body, plain handle and spout and low domed cover with flower knob. Decorated in underglaze blue and enamel colours with gilding. Bright blue scale ground with mirror- and vase-shaped panels, framed in gilt rococo scroll-work, and painted with brilliant exotic birds in landscape setting; smaller reserves with insects. Gilt sprays on the blue ground and gilt edges. Plate 49.

Square mark.
1770–80.
H. 6·1 ins. D. with spout and handle, 8·3 ins.
From a service reputed to have been given by Queen Charlotte to her equerry Sir George Howard.

257. Tea Jar and Cover, with ovoid body, small neck and spreading base. From the same service.

H. 5·8 ins.

258. Two Coffee Cups and Saucers, with scale-blue ground and panels, in similar style, with birds and insects.

Square mark.
H. of cup, 2·5 ins. D. of saucer, 4·6 ins.
Also reputed to be of the Queen Charlotte service; but the birds with their closed feathers and drooping tails are painted in quite a different style.
The foot-rim of one of the cups is ground.

259. Teapot, globular, with plain handle and spout; flower knob on cover. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and mirror- and vase-shaped panels, with gilt scroll borders, containing exotic birds in landscape, and insects. Plate 53.

Mark, an open crescent.
1770-80.
H. 6·1 ins. D. with spout and handle, 8·2 ins.

260. Sugar Bowl and Cover, with flower knob. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground with mirror- and vase-shaped panels edged with gilt rococo patterns; in the larger panels, exotic birds, and in the smaller reserves, insects.

Square mark.
1770–80.
H. 4·5 ins. D. 4·5 ins.

261. Milk Jug and Cover, with flower knob and chain. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and reserves, mirror- and vase-shaped, with gilt rococo scroll borders, painted with large-eyed exotic birds in fragments of landscape, and insects.

Square mark (page 95, fig. 18).
1770–80.
H. 5·5 ins. D. 3·9 ins.
The mark is painted over an incised ring and it looks as if it included the letter C.

262. Pair of Tea Jars, with ovoid bodies, small necks and dome-shaped covers with flower knobs. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and two mirror-shaped panels, framed with gilt rococo patterns, with large exotic birds in landscape setting; smaller reserves with flying birds; on the necks, a band of floral scroll reserved in white in a dark blue ground; the lower portions white with gilt borders. Plate 53.

Square mark.
1770–80.
H. 6·65 ins. D. 3·1 ins.

263. Pair of Heart-shaped Dishes, decorated in underglaze blue and enamel colours with gilding. Exotic birds in a landscape with an urn on a plinth; deep border of scale-blue with mirror- and vase-shaped panels, framed in richly gilt rococo borders, and painted with exotic birds and insects; gilt edges. Plate 54.

Square mark.
1770–80.
L. 11·1 ins. B. 8·7 ins.
Figured R.L.H., Plate I.

264. Plate, with scalloped rim and wavy edge. Decorated in underglaze blue and enamel colours with gilding. In the centre, a butterfly and two insects in a circular reserve. The rest is scale-blue ground, with mirror- and vase-shaped panels and small irregular reserves, bordered by gilt scrolls with clumps of stiff petals. In the larger panels, exotic birds in fragments of landscape with plants and trees; in the smaller reserves, insects; gilt edge.

Square mark.

1770–80.

D. 8·3 ins.

265. Soup Plate, with foliate edge. Decorated in underglaze blue and enamel colours with gilding. In the centre, a butterfly and insects. On the sides and rim, a deep border of scale-blue, with three reserves framed in gilt rococo scroll-work, and painted with plump birds in fragments of landscape. Gilt sprays on the blue ground and gilt edge.

Plate 55.

Square mark.

About 1770–80.

D. 8·8 ins.

Ex Drane Coll. R.L.H., Plate LXXXVI. Fig. 2. Mr. Drane's note says:—"This is one of ten plates, all precisely alike, showing that the birds are painted from a set pattern, not individually drawn."

266. Two Saucer Dishes, decorated in underglaze blue and enamel colours with gilding. Scale-blue ground with mirror- and vase-shaped and small irregular reserves, framed in gilt rococo scroll borders, surrounding a central medallion. The medallion is painted with butterflies and insects, the large panels with plump exotic birds with half open tails in fragments of landscape, and the smaller reserves with insects. Gilt edges.

1770-80.

D. 7·6 ins.

267. Another, with scale-blue ground and birds and insects in similar reserves; the birds in this case are slender with large crests and drooping tails.

D. 7·6 ins.

268. Pair of Plates, with ogee edges. Decorated in underglaze blue and enamel colours with gilding. Circular medallion in the centre with a bunch of flowers; deep scale-blue border, covering the rest of the surface, with three shaped panels of exotic birds in landscape setting; the panels are framed with scrolls and horn-shaped baskets of flowers in lightly tooled gilding; gilt edges. Plate 55.

Square mark (page 95, fig. 17).
1770–80.
D. 9 ins.
From the so-called "Lady Mary Wortley Montague service." The celebrated Lady Mary Wortley Montague was born in 1680 and died in 1762. Judging from the style of this service it can hardly have been made in the lifetime of this member of the family.

269. Punch Bowl, decorated in underglaze blue and enamel colours with gilding. Inside, landscape and exotic birds and a butterfly; border of gilt lace-work. Outside, scale-blue ground and panels, of mirror and vase shapes, decorated with exotic birds and landscape, flying birds and insects. The panels are framed with gilt rococo scroll-work, and there are gilt floral sprays over the blue ground. Plate 52.

Square mark.
1770–80.
H. 4·5 ins. D. 11·2 ins.

270. Jug, with ovoid body, cylindrical neck with lip-spout and mask beneath it; scroll handle; moulded in cabbage-leaf pattern and decorated in underglaze blue and enamel colours with gilding. Scale-blue ground with panels of mirror and vase shapes, framed with gilt rococo borders and decorated with exotic birds in landscape. Gilt edges, and gilt sprays on the blue ground. Plate 56.

1770–80.
H. 10·8 ins. D. with spout and handle, 9·4 ins.

271. Jug, with cabbage-leaf moulding and mask under the lip-spout. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and panels of mirror and vase shapes, with gilt rococo frames, containing exotic birds in landscape, flying birds and insects; scroll handle. Below the lip is a border of stiff leaves arranged vandyke-fashion, with foliage and berries between.

Square mark.
1770–80.
H. 7·8 ins. D. with spout and handle, 6·9 ins.

272. Tankard, with ovoid body, slightly contracted neck and spreading mouth. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and panels of mirror and vase shapes, edged with gilt rococo scroll designs. Two large panels with long-tailed exotic birds in landscape settings; flying birds and insects in the smaller reserves. Gilt sprays on the blue ground and gilt edges. Plate 56.

Square mark.

1770–80.

H. 5·8 ins. D. with handle, 5·7 ins.

273. Pair of Tureens, of oblong quatrefoil form, with two twig handles and flowers at the attachments; covers and stands with crinkled edges. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and mirror- and vase-shaped panels, edged with gilt rococo scrolls, and painted with exotic birds in fragments of landscape; butterflies and insects in the smaller reserves and inside the tureens. Gilt sprays on the blue ground. Gilt edges.

Square mark.

About 1770.

H. 5 ins. L. 8·2 ins.

The birds are freely drawn with rather disordered feathers.

274. Junket Dish, with wavy edge, moulded inside with a scroll-edged panel in the centre, gadrooned sides and ribbon border. Decorated in underglaze blue and enamel colours with gilding. The central panel has a border of scale-blue edged with gilt rococo designs, and contains exotic birds in landscape; butterflies and insects on the sides; border of scale-blue, diapered with gilt trellis pattern, and interrupted by compartments of flowers. Plate 57.

Square mark.

1770–80.

H. 2·9 ins. D. 10·2 ins.

Figured R.L.H., Plate XXV.

275. Pair of Dessert Baskets, oval with open-work sides in trellis pattern, and two twig handles with applied flowers and foliage at the attachments; rosettes on the trellis outside. Decorated in underglaze blue and enamel colours with gilding. In the centre, a panel in a scale-blue ground, edged with gilt rococo scrolls, and painted with exotic birds in landscape. On the sides, sprays and detached flowers and blue borders with gilt palms and gilt edging. Outside, the reliefs are coloured after nature.

Square mark.
1770-80.
L. 7·2 ins. B. 6 ins.

276. Dessert Basket, with open-work sides and two twig handles, with flowers and foliage applied at the attachments. Decorated in underglaze blue and enamel colours with gilding. Inside, an oblong panel framed with gilt rococo scrolls and painted with exotic birds in a fragment of landscape; deep border of scale-blue with gilt sprays; on the sides, flowers and insects and a border of blue with gilt fronds. On the outside, a yellow ground, and pink-edged rosettes in applied relief on the basket work.

Square mark.
1770–80.
L. 9·1 ins.

277. Dessert Basket, similar to No. 276, but with slight differences in finish, viz., plain basket handles and plain blue border inside, edged with gilding; the panel has a gilt frame of different pattern and is painted with large-eyed birds with closed tails.

Square mark.
L. 8·5 ins.

278. Pair of Dishes, of shaped oval form with scalloped sides. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and panels, of mirror and vase shapes, bordered with gilt scrolls; an oval panel in the centre. The larger panels are painted with large exotic birds in landscape setting, and the smaller with flying birds, butterflies and insects. Plate 57.

Square mark.
1770–80.
L. 12·3 ins.

279. Knife and Fork, silver, with porcelain handles decorated in underglaze blue and enamel colours with gilding. Scale-blue ground with gilt-edged panels of insects.

1770–80.
L. of knife, 8·5 ins.

280. Basin, decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and mirror- and vase-shaped panels edged with gilt scrolls, etc., and painted with classical vases in grisaille and floral sprays in colour. Gilt edges.

Mark, an open crescent.
1770–80.
H. 3 ins. D. 6·5 ins.

DARK BLUE AND BIRDS.

285. Pair of Vases, of baluster form, with short neck and spreading mouth; two scroll handles. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground and heart-shaped panels, framed in gilt rococo scroll-work, and painted with fragments of landscapes and semi-naturalistic birds. Gilt sprays on the blue ground; gilt lace borders inside the lip; and gilt edges.

Square mark.
1770–80.
H. 4·7 ins. D. with handles, 4·4 ins.

286. Covered Vase and Two Beakers, with baluster bodies, contracted necks and spreading mouths. The shoulders and the cover are pierced with open and latticed lozenges with round holes at the points. Milky dark blue ground with two heart-shaped panels on each, framed with gilt rococo borders; gilt flowers on the blue ground and gilt borders of lace pattern, rococo designs and plain bands. The panels are painted in colours with landscapes and exotic birds drawn with much spirit. Plate 58.

Mark, an open crescent.
About 1770.
H. of covered vase, 11·2 ins.
H. of beakers, 7·25 ins.

286A. Beaker, with baluster body, straight neck and flaring mouth; the shoulders are pierced with lozenge designs alternately plain and latticed and with small round holes at the points. Decorated in underglaze blue and enamel colours with gilding. Milky, dark blue ground and two heart-shaped panels with large-headed exotic birds in landscape, and a distant view of buildings, river, etc., in the background. The panels are edged with gold and enclosed by richly gilt frames of rococo scrolls, shell-work, net pattern, etc.; gilt borders of similar character on the neck, in the mouth and above the base, and a few gilt sprays on the blue ground.

Mark, an open crescent.

H. 10 ins.

287. Pair of Vases, of classic urn shape, with two scroll handles, and small mouths with dome-shaped stoppers. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground with gilt sprays and reserves. Two heart-shaped panels, with gilt scroll- and basket-work edges, painted with exotic birds in landscape; and two smaller oval panels with gilt husk and scroll borders painted with delicate landscapes. On the shoulders, a reserved border of festoons in green and gold. Gilt edges. Plate 59.

About 1783.

H. 6 ins. D. 3·4 ins.

The form of these vases marks the passing of the rococo taste into the neoclassical.

288. Bottle, octagonal, the sides lightly fluted; pear-shaped with long tapering neck slightly spreading at the mouth below which is a bulb. Painted in underglaze blue and enamel colours with gilding. Dark blue ground and mirror-shaped panels with gilt scroll borders, painted with exotic birds in landscape, and insects; gilt sprays on the blue ground, and gilt edges. Plate 60.

1770–80.

H. 10·8 ins. D. 4·8 ins.

289. Junket or Salad Dish, with wavy edge and fluted sides. Decorated in underglaze blue and enamel colours with gilding. The central space with moulded wavy edge is bordered with a band of dark blue, in which is reserved a running floral scroll in white and gold; in it are butterflies and floral sprays. On the sides, four compartments with exotic birds and landscape, separated by four upright bands of dark blue with medallions of insects and floral designs in gold; gilt borders. Plate 61.

Large square mark.
1770–80.
H. 2·5 ins. D. 10 ins.
Figured R.L.H., Plate XIII.

290. Saucer Dish, decorated in underglaze blue and enamel colours with gilding. Dark blue ground and three fan-shaped panels with walking birds with ruffled feathers on green festoons; small medallions between with insects. Gilt sprays on the blue ground, and gilt edge.

About 1770.
D. 7·25 ins.
Unusually heavy and thick.

290a. Vase, of slender oval form, with short neck slightly contracted in the middle. Decorated in underglaze blue and enamel colours with gilding. On the sides, two large fan-shaped panels with brightly coloured exotic birds in passages of landscape with fruit tree, and four small medallions with butterflies and insects. The panels have gilt borders, and are reserved in a milky dark blue ground recalling certain early specimens of Chelsea porcelain. Gilt floral sprays on the blue. On the neck and above the base, lace-pattern borders in gold.

H. 7 ins. D. 3·5 ins.
Ex Berners Coll.

291. Deep Plate, with rim and sides moulded with sixteen lobes. Decorated in underglaze blue and enamel colours with gilding. A landscape with trees and plants and exotic birds; and dark blue border with gilt lace-work band on the inner side, and dentil edge.

Square mark.
D. 9·6 ins.
From the Marchioness of Ely's service, which was sold within recent years at Christie's.

292. Pair of Butter Dishes, with covers and stands, cylindrical, with two scroll ears; flower knobs on covers. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, with panels edged with gilt lace pattern, and painted with semi-naturalistic exotic birds in landscape. Plate 62.

Square mark.
D. of dish, 4·6 ins.
D. of stand, 6 ins.
Total H., 3·75 ins.
From the Marchioness of Ely's service. Figured R.L.H., Plate II., Fig. 3.

293. Teapot, with globular body, plain handle and spout, and low domed cover with flower knob. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, and two oval panels bordered with gilt lace-work and painted with semi-naturalistic birds in landscape setting; smaller reserves on cover and spout with flying birds. Gilt sprays on the blue ground.

Square mark.
1770–80.
H. 5·9 ins. D. with spout and handle, 7·5 ins.
Ex Trapnell Coll.
The base is slightly convex and the mark is almost worn away; the edge of the base-rim is ground.

294. Teapot, with globular body, plain handle and spout, and domed cover with flower knob. Decorated in underglaze blue and enamel colours with gilding. Brilliant mottled blue ground, and on each side a large oval panel, with elaborate gilt border of rococo scrolls, trellis work, etc., painted with gaily coloured exotic birds in landscape with distant view of houses, etc. Small panel with butterfly on the spout. Gilt dentil edging. Cover to match. Plate 59.

Mark, an open crescent.
1770–80.
H. 5·4 ins. D. with spout and handle, 6·9 ins.

294a. Tea Jar of the same service; ovoid body, straight neck, and domed cover with flower knob.

H. 6·5 ins.
Ground under the base.

295. Pair of Teacups (without handles) and Saucers, decorated in underglaze blue and enamel colours with gilding. Dark blue ground, with four oval panels framed with gilt rococo borders, and painted with exotic birds, with curved tails, in landscape ; fruit in the centre ; gilt sprays on the blue ground and gilt edges. Plate 62.

1770–80.

H. of cup, 1·9 ins. D. of saucer, 4·5 ins.

From a service which is supposed to have belonged to the Duchess of Kent. The Duchess of Kent was born in 1786 and died in 1861.

296. Teacup and Coffee Cup (with handles) and Saucer, decorated in underglaze blue and enamel colours with gilding. Dark blue ground, and two panels edged with gilt scroll-work and painted with semi-naturalistic birds in landscape setting. Gilt sprays on the blue ground of the cups, and gilt edges. Plate 63.

Marks, a crescent on the coffee cup and saucer and square mark on the teacup.

1770–80.

H. of coffee cup, 2·5 ins.

H. of teacup, 1·9 ins.

D. of saucer, 5 ins.

Ex Trapnell Coll.

297. Two-handled Chocolate Cup and deep Saucer, with shaped sides and cover with rose knob. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, and panels with exotic birds and landscape (peacock and guinea-fowl) on saucer and cup, and birds on branches on the cover. The panels are framed with gilt rococo borders ; the blue ground is striped with gold ; gilt dentil edges. Plate 64.

Mark, an open crescent.

1770–80.

H. of cup and cover, 5 ins. D. of saucer, 5·75 ins.

The gold striping, a Chelsea-Derby touch, is rare on Worcester, especially over a blue ground.

298. Sugar Bowl and Cover, and Basin, decorated in underglaze blue and enamel colours with gilding. Powder-blue ground, with fan-shaped and circular reserves; in the former, exotic birds walking on green festoons; in the latter, butterflies and ladybirds. Three insects inside the basin. Gilt sprays on the blue ground and gilt edging. The cover is dome-shaped with flower knob. Plate 63.

About 1770.

D. of sugar bowl, 4·35 ins. H. of sugar bowl, 4·6 ins.

D. of basin, 5·9 ins.

299. Teacup (without handle) and Coffee Cup with grooved handle, decorated with similar designs.

H. of coffee cup, 2·4 ins.

H. of teacup, 1·6 ins.

D. of saucer, 4·5 ins.

SCALE-BLUE AND FLOWERS.

305. Coffee Pot and Cover, pear-shaped. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and panels of mirror and vase forms, with gilt rococo borders, painted with swags and sprays of flowers. Dome-shaped cover with flower knob.

Mark in blue, a script W.

About 1765.

H. 9 ins. D. with handle and spout, 7·6 ins.

306. Tea Jar, with ovoid body, narrow straight neck and dome-shaped cover with flower knob. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and mirror- and vase-shaped panels with gilt scroll borders; two large panels with ropes of flowers, and single sprays in the smaller reserves; the neck and a space above the foot are white with gilt band.

Mark, an open crescent.

1770–80.

H. 6·35 ins. D. 2·95 ins.

307. Pair of Chocolate Cups (two-handled) and Deep Saucers with shaped sides, and domed covers with flower knobs. Decorated in underglaze blue and enamel colours with gilding. Scale-blue grounds, and panels of mirror and vase shapes, bordered with gilt scroll-work and painted with ropes of flowers and sprays. Gilt edges. Plate 64.
Square mark.
1770–80.
H. 5·6 ins. D. 5·8 ins.

308. Tureen, with stand and cover, of oblong quatrefoil shape, with crinkled edges and twig handles, with flowers in relief at the attachments. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground with panels (mirror- and vase-shaped) with swags and sprays of flowers. Gilt rococo frames surround the panels, and there are gilt floral sprays on the blue ground; gilt edges.
Square mark.
1770–80.
H. 4·7 ins. L. 8·4 ins.

309. Another, similar, but with floral sprays in the panels and more elaborate gilding, lightly tooled.
Figured R.L.H., Plate I., Fig. 2.
Ex Trapnell Coll.

310. Pair of Two-handled Broth Bowls, with Covers. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground, and mirror- and vase-shaped panels, edged with gilt rococo scroll-work, and painted with swags and sprays of flowers. Flower knobs on covers. Plate 54.
Square mark.
1770–80.
H. 4·35 ins. D. with handles, 7·4 ins.
Figured R.L.H., Plate LXIX., Fig. 2.

311. Pair of Cylindrical Honey Pots, with Flat Covers and Spoons. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground, with mirror- and vase-shaped panels with swags and sprays of flowers, the panels edged with gilt rococo scrolls. Gilt lace-work borders on the necks. Flower knobs on covers.
Plate 65.
Square mark.
1770–80.
H. 4·4 ins. D. with handle, 4·3 ins.
L. of spoon, 5 ins.

312. Pair of Custard Cups, with Covers, scroll handles. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground, and panels, mirror- and vase-shaped, with gilt rococo scroll borders, painted with swags and sprays of flowers. Flower knobs on covers. Plate 61.

Square mark.
1770–80.
H. 3·1 ins. D. with handle, 3·25 ins.

313. Hand-Candlestick with Wide Tray, edged with moulded scrolls, etc., scroll handle with satyr-mask beneath. Decorated in underglaze blue and enamel colours with gilding. A broad band of scale-blue, with three panels bordered with gilt rococo patterns and painted with ropes of flowers; the scrolls on the border gilt; the nozzle is moulded with two leaves painted in natural colour, and between them are panels of blue with gilt foliage sprays. Plate 60.

Square mark.
1770–80.
D. 5·95 ins. H. 2·1 ins.

314. Jug, with mask under the lip-spout and cabbage-leaf moulding. Decorated in underglaze blue and enamel colours with gilding. Clearly marked, large scale-blue ground and panels, mirror- and vase-shaped with gilt scroll borders, finely painted with bouquets and sprays of flowers; scroll handle. Below the mouth is a border of leaves arranged vandyke-fashion, with flowers between.

Square mark.
About 1765.
H. 8·6 ins. D. with spout and handle, 7·5 ins.

315. A Pair of Oblong Octagonal Dishes, with in-curved corners and raised edges. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground, and panels of mirror and vase shapes, edged with gilt scroll-work and painted with bouquets and ropes of flowers. Gilt sprays on the blue ground, and gilt border. Plate 66.

Square mark.
1770–80.
L. 13·2 ins. B. 9·8 ins.
Cf. R.L.H., Plate VI.

316. Dish, heart-shaped. Decorated in underglaze blue and enamel colours with gilding. In the centre, a bouquet of flowers and two festoons. Deep border of scale-blue, with mirror- and vase-shaped panels and small irregular reserves, with gilt rococo scroll borders and swags and sprays of flowers; gilt edge.

Mark, an open crescent.
1770–80.
L. 10·15 ins.

317, 318. Pair of Dishes, of shaped oval form with scalloped sides. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground, with panels of mirror and vase shapes bordered with gilt scrolls, and an oval panel in the centre, painted with bouquets and festoons of flowers. Gilt edges.

Mark, an open crescent.
1770–80.
L. 11·9 ins.

319. Plate, with ogee edge. Decorated in underglaze blue and enamel colours with gilding. Scale-blue ground, and panels of mirror and vase shapes, with richly gilt rococo frames, painted with bouquets and ropes of flowers; gilt edge.

Square mark.
1770–80.
D. 8·7 ins.

320. Square Dish, with shaped sides and scalloped corners. Decorated in underglaze blue and enamel colours with gilding. The surface is divided into compartments by a cruciform design in scale-blue, on which are richly gilt rococo designs, with a reserved medallion in the middle. The dish is lightly moulded inside so that the cruciform design rises a little above the remaining surface. In the spaces are bouquets and ropes of flowers. Gilt dentil edge. Plate 67.

Square mark.
1770–80.
L. 10·2 ins.
Ex Drane Coll.
Figured R.L.H., Plate XCVI.

321. Pair of Dessert Baskets, circular, with open-work sides, studded on the exterior with applied rosettes. Decorated in underglaze blue and enamel colours with gilding. On the bottom inside is scale-blue ground, and a panel edged with gilt rococo scrolls and painted with a rope of flowers; flowers on the open-work and blue border with gilt palms and gilt edging. Outside, a border of blue with floral scroll reserved in white; the rosettes touched with pink and the basket-work coloured yellow. Plate 67.

Square mark.
1770–80.
H. 1·5 ins. D. 4·8 ins.

322. Sauce-boat, with rim slightly folded inwards, scroll handle and low foot; the sides are moulded in shell pattern with three scroll-edged panels reserved. Decorated in underglaze blue and enamel colours with gilding. In the panels are ropes of flowers; and the surrounding ground is dark blue lightly scaled, and has irregularly shaped reserves painted with swags and sprays of flowers. The panels and reserves are edged with gilt scroll-work. On the rim is gilt trellis pattern with reserves of foliage in green. A spray of flowers inside.

Square mark.
H. 4 ins.
L. 7·5 ins.

DARK BLUE AND FLOWERS.

324 Pair of Vases, of baluster form, with dome-shaped covers. Decorated in underglaze blue and enamel colours with gilding. Two heart-shaped panels, with richly gilt rococo frames, containing swinging bouquets of flowers; dark blue ground with gilt floral sprays; covers to match. Plate 68.

Mark, an open crescent.
1770–80.
H. 9·5 ins. D. 4·3 ins.

325. Pair of Plates, with scalloped rims and wavy edges. Decorated in underglaze blue and enamel colours with gilding. A bouquet and detached sprays of flowers in the centre; dark blue border with gilt sprays of flowers lightly tooled; inner border of honeysuckle pattern; dentil edges. Plate 66.

Square mark.
1770–80.
D. 7·5 ins.

326. Dessert Dish, oval, with quatrefoil sides and wavy edge moulded in feather scrolls; spreading foot. The rim, sides and foot are perforated. Decorated in underglaze blue and enamel colours with gilding. In the centre, a star-shaped bouquet of flowers in a white reserve framed with richly gilt lace-pattern; the rest of the ground dark blue with a few gilt sprays; the perforations edged with gold and the feather edging in white gilt. On the outside, a broad blue band, and below it insects and floral sprays in colour. Plate 68.

Square mark.
1770–80.
H. 3·4 ins. L. 11·8 ins. B. 9·8 ins.

327. Dessert Dish, oval, with wavy edge, and two basket handles with flowers and foliage in applied relief at the attachments. The sides are pierced in a pattern of intersecting circles, and there are applied rosettes at the intersections outside. Decorated in underglaze blue and enamel colours with gilding. Inside, a dark blue ground, and a large oval reserve painted with a bouquet of flowers and framed with a richly gilt lace pattern. Outside, the reliefs are coloured after nature. Gilt edge.

Mark, an open crescent.
1770–80.
L. 10·5 ins.

328. Pair of Heart-Shaped Dishes, decorated in underglaze blue and enamel colours with gilding. On each, a heart-shaped panel, framed in gilt lace-work, with a star-shaped bouquet and festoons of flowers. Dark blue ground with four small floral sprays in gold; gilt edges. Plate 65.

Square mark.
1770–80.
L. 11 ins. B. 8·6 ins.
Ex Trapnell Collection.

329. Plate, with scalloped rim and wavy edge. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, and a large medallion, with gilt lace-pattern frame, painted with a star-shaped bouquet of flowers. Gilt border.

Square mark.
D. 8·3 ins.

330. Two Saucer Dishes, decorated in underglaze blue and enamel colours with gilding. Dark blue ground, and three fan-shaped panels with ropes of flowers; small medallions with single sprays between. Gilt sprays on the blue ground and gilt borders.

1770–80.
D. 7·35 ins. and 7·1 ins.

331. Two Plates, with scalloped rims and wavy edges. Decorated in underglaze blue and enamel colours with gilding. Dark mottled blue ground, with four radiating reserves of mirror shape, with gilt rococo frames, painted with hanging bouquets of flowers; smaller reserves between with single flowers; gilt dentil edges. Plate 69.

Large open square mark.
1770–80.
D. 8·4 ins.

332. Teapot, with globular body, plain spout and handle, and flattened dome-shaped cover with knob in form of a flower with stalk and two leaves. Decorated in underglaze blue and enamel colours with gilding. Mottled dark blue ground, with fan-shaped panels containing ropes of flowers and medallions with single sprays. Gilt sprays on the blue ground and gilt borders.

1770–80.
H. 5·7 ins. D. with spout and handle, 7·3 ins.

333. Teapot and Cover, Sugar Bowl and Cover, Basin, Teapot Stand, Two Teacups and Saucers and Spoon Tray, of a service, decorated in underglaze blue and enamel colours with gilding. Powder-blue ground, with fan-shaped and circular panels with swags and sprays of flowers. Gilt sprays on the blue ground and gilt edging. The cover of the sugar bowl has a flower knob; that of the teapot is acorn-shaped. Plate 69.

1770–80.
H. of teapot, 6 ins. D. with spout and handle, 7·9 ins.
D. of sugar bowl, 4·6 ins.
D. of basin, 5·85 ins.
D. of teapot stand, 5·4 ins.
L. of spoon tray, 5·7 ins.
H. of teacup, 1·6 ins.
D. of saucer, 4·6 ins.

FIGURE SUBJECTS AND LANDSCAPES.

THE painting of human figures was not often attempted at Worcester during the Wall period, if we except the rather crude copies of Chinese designs; and it was evidently regarded as a luxury reserved for the most sumptuous specimens. The least ambitious type represents rustic subjects in the Meissen style, as illustrated on the remarkable sample plate (No. 340). The work of the same hand is seen in other pieces such as Nos. 341 to 345. Finer workmanship characterizes the Chippendale-Chinese figures in Nos. 354 and 355, a type of decoration used also on some of the best Chelsea porcelain; and the two cupids in Sèvres style on No. 346 are the work of a practised hand. But the most striking examples of this kind of artistry on Worcester are the large vases and hexagonal jars which were painted, and sometimes signed, by two London miniature painters, John Donaldson and Jeffrey Hamet O'Neale. According to Redgrave, John Donaldson was born in 1737 and died in 1801; he is described as a miniature painter, and it is incidentally mentioned that he "painted some vases, sent to him in London from the Worcester China works." Whether it is literally true that the vases were sent to London to be painted or not (and there is good reason to think that Donaldson may have worked at Worcester) matters little for the present purpose. There is little doubt that Donaldson also painted on Chelsea porcelain. Signed specimens of his work on Worcester can be seen in R. L. H. Plate LXXX, and there is very good reason to regard the figure panels of No. 353 of the Lloyd Collection as painted by him.

O'Neale is described by Redgrave as a painter of landscapes, birds, flowers, small conversation pieces and sometimes miniatures. In a catalogue issued by the Society of Artists in 1765, one item refers to three miniatures exhibited by "Mr. O'Neal, at the China shop, the corner of Adam and Eve Court, in Oxford Road." The address "at the China shop" is significant.

There is a fair number of known Worcester vases with panels by O'Neale, and the Lloyd Collection includes three signed specimens (Nos. 347 and 348), and the important, though unsigned, No. 349. O'Neale's specialties on porcelain appear to have been classical subjects, hunting scenes in the style of Wouvermans, and animal painting; but he also signed panels of rather crude landscape, with peculiar trees and stiff-looking waterfalls, generally with a curious red-brown rock in the foreground. All the peculiarities of his work can be studied in the collection, and a comparison of the smaller animals on Nos. 350 to 352B, with those on the large vases, will probably result in adding the former to the list of O'Neale specimens.

There were other and better landscape painters who worked at Worcester, as may be seen on the service of which No. 203 is a specimen, and on the two-handled cups with covers and stands (No. 357); but they have remained anonymous, though it is true that Nightingale[1] mentions a tantalizing pair of plates with landscape signed by C. C. Fogo, and dated 1768, which have since disappeared from mortal ken.

[1] *Contributions towards the History of Early English Porcelain*, p. LXXVII.

340. PLATE, with scalloped rim and wavy edge. Painted in enamel colours with gilding. Pale lavender blue ground, and a central medallion with bouquet of flowers enclosed by two blue rings wreathed with gold; on the sides, three shaped panels with samples of three designs (1) a boy with pipe seated on a tub in landscape setting, (2) a rope wreathed with flowers in dry blue, and (3) a gilt gadroon pattern; gilt edge.
About 1770. PLATE 70.
D. 8·3 ins.
This plate, with its figures in Meissen style and two panels with Sèvres patterns, appears to be a sample piece, perhaps taken round by a traveller.

341. TEAPOT, globular, with plain handle and spout; flower knob on cover. Painted in enamel colours with gilding. On each side, a landscape and figures (1) man seated on a bank playing a hurdy-gurdy, a girl behind listening; (2) a girl seated on a stone, a man with faggots standing. Spout, handle and borders gilt. Landscape on cover.
About 1770. PLATE 71.
H. 5·8 ins. D. with spout and handle, 8 ins.
The painting of the figures is rough, but in the style of the "Sample plate" (No. 340).
Figured R.L.H., Plate LVII., Fig. 6.

342. Mug, with sides almost straight, and ribbed handle. Painted in colours with gilding. Two passages of landscape, in one a rustic seated on a rock and holding a glass in his left hand. Irregular border of inverted peacock scale in pink, edged with gilt scrolls. Gilt dentil border. Plate 71.

About 1770.
H. 3·35 ins. D. with handle, 3·75 ins.
The figure and landscape are by the artist of the "Sample plate" (No. 340).

343. Saucer Dish, painted in enamel colours with gilding. A landscape with boy seated on a bench playing a tin whistle; border of pink scale with gilt scroll edging.

D. 7·25 ins.

344. Sugar Bowl and Cover, of the same set; girl on lid.

H. 4·6 ins. D. 3·9 ins.
The figure painting is in the style of that on No. 340.

345. Plate, with scalloped rim and wavy edge. Decorated in underglaze blue and enamel colours with gilding. Design of panels with gilt rococo borders in a dark scale-blue ground. In the centre, a circular medallion with bouquet of flowers; on the sides, three shaped panels with figures in landscape—two reclining men and a woman washing clothes in a river; between them, vase-shaped reserves with insects; minor reserves on the rim. Plate 70.

About 1770.
D. 7·6 ins.
The figure painting is in the style of that on No. 340.

346. Tea Jar, with oval body, small cylindrical neck and low spreading foot. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, with two large panels, one containing a festoon of flowers, and the other two cupids embracing, on a landscape; two small panels of flowers on the shoulders. Gilt rococo frames surround the panels; gilt border patterns. Plate 72.

Square mark.
1770–80.
H. 5·1 ins. D. 3 ins.
The panels are painted in Sèvres style. *Cf.* R.L.H., Plate LXXV.

347. Vase, beaker-shaped, with baluster body and short neck, with flaring mouth. Dark blue ground, and two large heart-shaped panels framed with gilt rococo borders and painted in colours by O'Neale; gilt festoon border on the neck and a few gilt flowers on the blue ground; plain gilt edging. In one panel is a landscape with tiger hunt—a horseman, in Eastern dress and armed with sword and shield, is attacked by a tiger; another tiger is mauling a fallen man, whose companion is charging it with a spear. On a reddish brown rock is signature *O'Neale, inv, & c.* In the other panel is a landscape with tower, water and bridge; on a reddish brown rock in foreground is signature *O'N. inv[t] & c.* (Page 95, figs. 25 and 26.) Plate 73.

Square mark.
About 1770.
H. 15 ins.

348. Pair of Vases, with baluster body and contracted neck, slightly spreading at the mouth; dome-shaped cover with knob. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, and two heart-shaped panels framed with gilt rococo borders; gilt creeper border on neck and sprays of flowers and insects on the blue ground; plain gilt edging.

A.—In one panel a hunting scene, with man (in oriental costume) on horse and another on foot with hounds attacking a bear; rock in the foreground with signature *O'Neale inv. & c.*

In the other panel, a landscape with stiffly drawn rock and waterfall; signature on reddish brown rock in foreground *O N inv[t] & c.* Cover to match, with panels of landscape with dog and hare.

B.—In one panel, a boar hunt, with two men on foot, one on horse, and hounds, signed *O.N.P.* On the other, a landscape with river and falls, and signature *O Neale inv & c.* Cover to match, with panels of landscape. (Page 95, figs. 26, 27 and 28). Plate 73.

Square mark.
About 1770.
H. 13·75 ins. and 13·25 ins.

349. Vase, with baluster body, contracted neck and spreading mouth and base; cover wanting. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, with two long heart-shaped panels on the body framed with gilt rococo borders, and two oval medallions on the neck with gilt strawberry-leaf frames; gilt sprays on the blue ground, and plain gilt edge above and dentil border below. In one panel, a landscape and classical group of four figures—Mars and Venus, etc.; in the other panel, a landscape and three horses. In the medallion (1) an eagle on a branch; (2) a pair of doves in clouds. Plate 74.

Square mark.

About 1770.

H. 12·75 ins.

Though unsigned the panels are clearly by O'Neale; the red rock in the foreground is one of many characteristic touches.

Ex Drane Coll.

350. Basin, with dark blue ground and two oval medallions, framed with elaborate gilt borders of scroll- and trellis-work, etc., painted in colours with landscape and animals—sheep in one and spotted goats in the other. Plate 72.

Mark, an open crescent.

About 1770.

H. 2·9 ins. D. 6·6 ins.

Ex Drane Collection.

The panels probably by O'Neale. *Cf.* R.L.H., Plate LXXXI., Fig. 2.

Formerly in the Joy Collection (lot 505, Sotheby's, June, 1892).

351. Teacup (no handle), Coffee Cup and Saucer. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground, with panels elaborately framed in gilt rococo pattern and painted with animals in landscape, probably by O'Neale. Plate 75.

Square mark.

H. of coffee cup, 2·65 ins.

H. of teacup, 1·65 ins.

D. of saucer, 4·7 ins.

352. Plate, with wavy edge and scalloped rim. Painted in enamel colours with gilding. In the centre, a medallion with green husk border and gilt edges, enclosing a landscape with animals—a horse lying down and a ram, probably by O'Neale. On the sides, three wreaths with fruit and flying birds. On the rim, *bleu de roi* border with gilt scrolls and shell-work. Plate 75.

Mark, an open crescent.
D. 8·5 ins.

352a. Two Plates, with scalloped rims and wavy edges. Decorated in underglaze blue and enamel colours with gilding. In the centre, a circular panel with landscape and animals illustrating Fables of Æsop, etc. (1) The Dog and his Shadow; (2) The Crocodile and the Snake. In the foreground are reddish brown rocks, and there are other features pointing to O'Neale as the painter. The remainder of the surface is dark blue with gilt dentil border on the rim and a gilt lace-work frame round the panel. Plate 81.

Square mark.
About 1770.
D. 7·5 ins.

352b. Plate, of similar form in Derby porcelain, made to match the service, and decorated with landscape and the Fox and the Boar.

Crown Derby mark in puce.
About 1785.
D. 7·7 ins.
It will be noted that the enamels in the panel are paler than on the Worcester originals, and that the Derby blue is hard and garish compared to that of Worcester.

353. Pair of Hexagonal Vases with Covers, decorated in underglaze blue and enamel colours with gilding. On the sides are tall arched panels, with gilt rococo borders in a scale-blue ground. The panels are finely painted, two with ale-house scenes in the style of Teniers, two with landscape and large exotic birds, and two with floral festoons; on the shoulders and covers are small panels with swags and sprays of flowers; gilt dentil edges. Plate 76.

Square mark.
About 1770.
H. 11·5 ins. D. 5·1 ins.
Figured R.L.H., Plate LXXVIII.
The figure subjects are evidently the work of John Donaldson. They should be compared with J. Finlason's engraving "The Newsmongers, by Donaldson," which was published in 1769.

354. Coffee Pot, with pear-shaped body, scroll handle, spout with scroll lip, and dome-shaped cover with flower knob. Decorated in underglaze blue and enamel colours with gilding. A ground of blue scale. large and carefully painted, with mirror- and vase-shaped panels edged with gilt rococo scrolls. In the large panels are figures of musicians, in Chippendale-Chinese style, on fanciful garden seats; in the smaller, birds on boughs, and insects. Cover to match. Gilt edges. Plate 78.

Square mark.
About 1767.
H. 8 ins. D. with spout and handle, 7·15 ins.
Ex Cockshut Coll.
Figured R.L.H., Plate LXXXV.

355. Teacup and Saucer, decorated in underglaze blue and enamel colours with gilding. Scale-blue ground and panels, mirror- and vase-shaped, framed with gilt rococo borders, and painted with Chippendale-Chinese figures of musicians on fantastic garden seats, birds on boughs, and insects. Gilt honeysuckle borders. Plate 79.

Square mark.
H. of cup, 1·8 ins. D. of saucer, 5 ins.

356. Plate, with scalloped rim and wavy edge. Decorated in underglaze blue and enamel colours with gilding. Dark blue ground and a circular medallion, framed with richly gilt rococo pattern of scroll- and trellis-work, etc., and painted with a river landscape with a ferry. Gilt dentil edge. Plate 77.

Mark, a script W.
1770–80.
D. 7·4 ins.

357. Pair of Two-Handled Cups with Covers and Saucers, shaped sides, the upper part fluted, and wavy edges; covers to match with flower knobs. Decorated in underglaze blue and enamel colours with gilding. On each cup and cover, two oval panels of landscape, with gilt rococo frames, in a ground of mottled blue on which are gilt sprays. Inside, a floral spray at the bottom of the cups. Gilt dentil edges. Plate 77.

Marks in blue, a fretted square on one and an open crescent on the other.
1770–80.
H. of cup, 2·8 ins. D. with handles, 5·3 ins. Total H. 5 ins.

MISCELLANEOUS.

PRINTED WARES, STATUETTES, ETC.

THE mechanical, but commercially important, method of decoration by transfer-print is specially associated with Worcester. The process was apparently introduced about 1756 by Robert Hancock, the most prolific and successful of the Worcester engravers. He was followed by Valentine Green, Ross and others, and he remained at Worcester till 1774, after which date the printing process was neglected until the Flight period. The Hancock prints are line-engraved and they were transferred on to the glazed ware in black, red, lilac and purple. Printing under the glaze in blue followed a few years after 1756. As a mechanical porcelain decoration, the Worcester prints have never been excelled ; but, for all their neatness, they were destined for the cheaper types of ware, and as they are already particularly well represented in the Museum cabinets, it was not considered necessary to deal with them exhaustively in the Lloyd Collection. There are, however, a few specimens, mainly of prints which have been surrounded by richly coloured grounds, or of those which have been enlivened by touches of enamel colours and gilding. With regard to the latter, it is an interesting question whether the coloured embellishments were added at the Worcester factory or by enamellers in London. Both alternatives may be true, and there is certainly something to say for both. On the one hand it is difficult to imagine that such specimens as No. 366 would have been issued from the factory with a sombre black print set in such gay and costly surroundings as the typical Worcester scale-blue and gilding. The touches of colour and gilding seem to be requisite here to bring the panel decorations into harmony with the background.

On the other hand, it is known (see below) that plain or lightly decorated Worcester was bought by enamellers in London and coloured by them to order. The black prints would obviously lend themselves to this treatment ; and it is significant that among the items in the 1769 sale catalogue[1] are the following—" A compleat tea and coffee

[1] Nightingale, *op. cit.* p. 94.

equipage jet enamelled with a tea-table, forty-three pieces. *Giles*" ; and again, " A complete tea and coffee equipage with handles, jet enamelled L'Amour, forty-three pieces. *Mr. Giles*" ; and yet again, another jet enamelled[1] service bought by the same person. Among the advertisements collected by Nightingale, is one from the *Public Advertiser* for January 28th, 1768, of "J. Giles, China and Enamel Painter, in Cockspur Street," who offers a great variety of Worcester porcelain for sale, and at the same time announces that " the enamelling Branch is performed in London by the said J. Giles, and under his Inspection." The bearing of this on the question of the coloured prints is obvious ; but it also recalls other problems which have long perplexed the collector. What has become of all the Worcester (and other) porcelains, decorated by Giles and his fellow outside-enamellers ? How can it be differentiated ? The problems are still unsolved. As far as we know Giles and his fellows did not sign their work and no absolutely certain example of it is known. All we can do is to conjecture that some of the more complex and confused of the richer decorations, some of the less familiar types among the simpler pieces, *e.g.* (Nos. 12, 54 and 69), and such obviously clobbered specimens as (No. 378) were decorated outside the factory.

Mention should be made here of two types of Worcester which seem to be indirectly connected with the transfer-prints, *viz.*, the wares delicately pencilled in black and lilac about the year 1760. Some of the latter are of very choice workmanship, and would seem to say that the Worcester painters could do almost as neat work with the brush as the engraver with his burin.

It remains to touch on the subject of Worcester figures. An advertisement in the *Public Advertiser* in December, 1796[2], which includes " Jars and Beakers, Figures, Bowls, Basins, and other Articles" among the Worcester porcelain offered for sale, and a passage in the diary of Mrs. Philip Lybbe Powys, relating to her visit to the Worcester works in 1771, leave no room for doubt that figures were made for a time at Worcester. Mrs. Powys gives minute and accurate details of the processes of figure-building which she saw in operation in " the sixth room " at the works. But it is only recently,

[1] The usual term for black printed ware in the old catalogues.

[2] See Nightingale, *op. cit.* p. *LXXIX*.

and with the help of Mr. Herbert Eccles' analysis, that it has been possible to identify Worcester figures with comparative certainty. Analysis of the paste is not a method which is likely to commend itself to possessors of valuable old china ; and it will be necessary to make the most of the few pieces which have sacrificed a small portion of their flesh in the interest of science. A few such, published by Mr. W. King[1], have shown on examination a soap-stone body of pure Worcester type, besides superficial peculiarities of glaze, colouring, flower painting and flower modelling which would of themselves have suggested a Worcester origin. They have little or no glaze on the base, which as a rule is fire-cracked, a significant defect, and one which would seem to point to some inadequacy in the composition of the ware. The absence from Worcester wares of the more intricate rococo reliefs, frills and flying scrollwork in which their contemporaries delighted, was probably dictated more by the lack of plasticity in the ware itself[2] than by severity and restraint in the minds of the modellers. It is probable that figure-making was soon abandoned at Worcester for some such reason ; and though there may be a certain number of Worcester figures masquerading as Bow, Chelsea or Derby in our collections, it is unlikely that they were ever made on an extensive scale. No. 391 may be taken as a typical example.

[1] *The Connoisseur*, June, 1923.

[2] It is a matter of observation that many of the more elaborately modelled Worcester pieces, such as the baskets, hexagon vases, etc., are often out of shape.

PRINTED WARES.

365. Pair of Hexagonal Vases, with Domed Covers and conical knobs. Scale-blue ground with two large and two small mirror-shaped reserves on each vase, edged with gilt scroll-work and transfer-printed in dark purple with (1) a landscape with ruins and river and persons fishing by a weir ; (2) landscape and ruins and a figure in Eastern dress ; and (3) landscapes and temples in the small reserves. The prints have been coloured and gilt. On the neck, two large reserves painted with fruit in red. Gilt sprays on the blue ground. Covers to match. Plate 78.

Square mark.
About 1770.
H. 11·4 ins. D. 5 ins.

366. Two Tea Jars, with ovoid body, straight neck and spreading foot. Scale-blue ground with mirror-shaped reserves, bordered with gilt scrolls, and printed in black with landscape, figures and ruins, coloured and gilt; flying birds in the smaller reserves. Gilt sprays on the blue ground. Band of blue floral scroll on the neck.

Square mark.
About 1770.
H. 5·3 ins.

367. Plate, with ogee edge. Scale-blue ground with mirror- and vase-shaped panels, edged with gilt scrolls and printed in dark purple with landscape and ruins, which have been coloured and gilt. In the smaller reserves on the rim are coarsely painted flowers.

Square mark.
About 1770.
D. 8·7 ins.

367a. Pair of Beakers, with bulbous stems, spreading bases and flaring mouths. Decorated with purple transfer-prints coloured and touched with gold. On the upper part of one is a country scene with cottage and stream and a man on a bridge holding up a fishing creel; on that of the other are figures among ruins. On the lower part of both are ruins with obelisks; and at the back, flying birds. Gilt edges.

About 1770.
H. 6·1 ins.

368. Teapot, with transfer-printed designs of European landscape, scrolls and Chippendale-Chinese figures in the style of Pillement, painted over with enamel colours.

About 1765.
H. 4·25 ins. D. with spout and handle, 7·45 ins.

369. Jug, with ovoid body and cylindrical neck, lip-spout moulded with bearded mask beneath, and shaped handle; the body and neck moulded in cabbage-leaf pattern. Decorated with rococo panels bordered in pink in a canary yellow ground; on the sides, three with transfer-prints (Milkmaids and the Minuet) enamelled in colours; on the neck, two with floral festoons, and a border of leaves arranged vandyke-fashion, with gilt designs between. Gilt edges.

1765–70.
H. 7 ins. D. with spout and handle, 6·1 ins.
Engravings by Hancock.

370. Pair of Crocus Pots, with shaped sides and borders of moulded shell- and scroll-work; flat backs and two holes for attachment to wall; covered tops with one large opening and a number of small holes. On the sides, three panels edged with feathery scrolls in low relief and decorated with transfer-prints in lilac—landscape with ruins and figures. The backgrounds are coloured canary yellow, and the borders touched with pink and gold. Plate 79.

1765–70.
H. 6·6 ins. L. 8·5 ins.
Figured R.L.H., Worcester Porcelain, Plate LII., Fig. 2.

371. Oblong Dish, with flat rim and eight-foil edge. Printed in lilac with landscape, bridges and monuments in the centre and bouquets of flowers on the rim. The central landscape is framed with a scroll and shell border painted in pink and gilt; on the sides and rim, the printed flowers are set in a canary yellow ground. Gilt edge.

About 1765.
L. 9·8 ins. B. 6·6 ins.

372. Pair of Plates, with ogee edges. Decorated with transfer-printed designs coloured with enamels and lightly gilt. In the centre, a large quatre-foil panel, with landscape design comprising ruins, river and persons fishing. On the sides and rim, a yellow ground and swags of flowers and fruit.

1765–70.
D. 8·8 ins.

373. Tea Jar, with ovoid body, straight neck and spreading foot; dome-shaped cover with flower knob. Transfer-printed in lilac with landscape and ruins.

About 1765.
H. 6·5 ins.

374. Mug, with oval body, slightly contracted neck and spreading mouth, grooved handle. Printed in lilac with two rustic scenes, (1) "the bird's nest"; (2) lady and man with riding whips and dog. In front is a monogram G.L. in gold, wreathed with green foliage. Gilt edges. Plate 80.

About 1765.
H. 4·7 ins. D. with handle, 4·7 ins.
The engravings are probably by Hancock. Ex Thoms Coll.
Figured R.L.H., Plate XLVIII., Fig. 1.

375. Mug, cylindrical, with ribbed handle. Transfer-printed in black with a half figure of the KING of PRUSSIA, a cupid holding a wreath over his head; a trophy of arms inscribed *Reisberg*, *Prague*, *Collin*, *Welham*, *Rofsbach*, *Breslaw*, *Neumark*, *Liſsa*, *Breslaw;* and a figure of fame; signed R.H. (in monogram) *Worcester*, with an anchor and 1757 (page 95, fig. 23). Plate 80.

H. 4·5 ins. D. with handle, 4·7 ins.

The monogram is apparently that of Hancock, the engraver, and the anchor a rebus for Holdship, one of the proprietors who seems to have been specially concerned with the printing department; see R.L.H., pp. 74–76.

376. Teapot Stand, hexagonal, with fluted sides. Printed in black with a shield of arms—Per pale, (1) arg. a wolf rampant sa., on a chief three mullets of the first, (2) per pale arg. and ? gu., a cross flory gu., over all a bend sa.—framed in rococo scrolls, shell-work and floral ornaments. The bearings and the crest (a demi-wolf rampant) are painted in colours; they are probably intended for the arms of Wilson impaling Langton, but the details are inexact.

About 1765.

D. 5·1 ins.

377. Mug, cylindrical, with grooved handle. Printed in underglaze blue with Chinese landscape.

Mark, a crescent.

About 1760.

H. 3·3 ins. D. with handle, 3·7 ins.

378. Teacup (without handle) and Saucer. Printed in underglaze blue with Chinese garden landscape and flowering plants; and subsequently clobbered with enamel colours and gilding.

Mark, a shaded crescent.

About 1760.

H. of cup, ·95 ins. D. of saucer, 3·7 ins.

MISCELLANEOUS.

383. Teacup (with handle) and Saucer, with landscape and ruins pencilled in black and washed over with transparent bluish green; a spray of flowers inside; gilt dentil edges.

Mark, the Meissen crossed swords with numeral 9 between the points.

H. of cup, 1·9 ins. D. of saucer, 5·1 ins.

Ex Drane Coll. (Catalogue, 240).

383A. Teacup (without handle) and Saucer, Chinese porcelain decorated in similar style ; gilt lace-work border.

H. of cup, 1·6 ins. D. of saucer, 4·7 ins.
Ex Drane Coll. (Catalogue, 237).

384. Mug, with ovoid body, slightly expanding mouth and ribbed handle. Painted in enamel colours with touches of gilding. In thef ront is a delicately painted landscape with lake, hills and buildings, and in the foreground a portrait figure of man with a dog, the whole bordered by pink rococo scrolls and trees ; in the spaces are scattered floral sprays. A gilt spray on the handle and gilt edges. Under the base is the inscription in black :

Lord and
Lady Sandy's
health
T * G *
—1759—

Plate 81.

H. 4·6 ins. D. with handle, 4·9 ins.
Samuel Sandys, created Baron Sandys in 1743, was the guardian of Dr. Wall, the founder of the Worcester factory, who married his cousin, Catherine Sandys. There is no special event (at present ascertained) in the year 1759 which would explain the significance of the inscription, unless it be the appointment of Baron Sandys to be Warden and Chief Justice in Eyre of the King's Forests south of the Trent.

385. Mug, bag-shaped, with fluted handle. Painted in enamel colours. On each side, ruins in lilac with a scroll border below. In front, a shield with arms—arg. a stag's head cabossed sable, and a mullet sa.—and crest, a tree. Plate 80.

About 1760.
H. 4·6 ins. D. with handle, 4·8 ins.
Cf. R.L.H., Plate LIV., Fig. 5.

386. Jug, pear-shaped with slightly spreading mouth and lip-spout; scroll handle. Delicately painted in colours (chiefly lilac) with gilding. A roadstead with ship, and a church and other buildings on the shore in lilac with scroll border ; and in front, a shield with arms of Chalmers, crest, mantling and motto SPIRO ; under the handle a goose with a leaf in its bill on a crest wreath and legend A C
1759 Plate 82.

H. 5·8 ins. D. with handle, 5 ins.
Figured R.L.H., p. 82.

387. Tankard, almost cylindrical, with ribbed handle. Painted in enamel colours with gilding. Large panel in front, with rococo frame in pink, with green fish-roe diaper, containing a landscape and farm with sportsman with gun and dog in foreground. Beside the panel are a crest (a bird) and a shield of arms—Azure a cross *vairé* or and of the first between four mullets pierced of the second (Hacker)—; and in the spaces are Japan flowers and insects; gilt border. Plate 82.

1760–65.
H. 5·9 ins. D. with handle, 5·8 ins.

388. Mug, bag-shaped, with ribbed handle. Painted in enamel colours with gilding. Landscape and shield of arms and two large sprays of flowers in lilac. Plate 80.

1760–65.
H. 4·7 ins. D. with handle, 4·7 ins.
The arms—Arg. on a bend sa, three fleurs-de-lys or, on a chief sa. a lion passant or; inescutcheon ? gu. a chevron between three ? fleurs-de-lys or trefoils—are said to be those of Curtis-Heywood.

389. Square Dish, with shaped sides and scalloped corners. Painted in enamel colours with gilding. In the middle, a shield of arms—sa. a fess arg. and in an inescutcheon gu. a chevron or between three crosses flory of the second (? Sterne); with crest, an animal's head erased—within a wreath of flowers. *Bleu de roi* border with gilt cable pattern and scroll edging, from which four ropes of flowers and fruit and four flowering branches are suspended. Plate 83.

About 1770.
L. 9·15 ins.
Ex Trapnell and Drane Collections.

390. Sugar Bowl and Cover, with flower knob. Painted in enamel colours with gilding. Shield with arms of the Plumbers' Company and legend IN GOD IS ALL OUR TRUST; floral sprays in dry blue; gilt dentil edging. Cover with flower knob, and crest of the Plumbers' Company with legend JUSTITIA ET PAX. Plate 83.

About 1770.
H. 5·2 ins. D. 4·1 ins.

390a. Tea-pot Stand to match, hexagonal with fluted sides.

D. 5·7 ins.

391. Figure of a Man, with spade and pot of flowers, standing by a tree stump on which are applied blossoms in relief; rounded base representing soil. Painted in colours with gilding. Base unglazed and fire-cracked. Plate 84.

About 1770.

H. 6·6 ins.

A comparison of this piece with the figures analysed by Mr. Herbert Eccles and found to be of the Worcester body, confirms the impression given by the paste and glaze, the colouring of the flowers, the pink of the coat and the "dry blue" of the apron, that this is a Worcester figure. See W. King, *Connoisseur*, June, 1923.

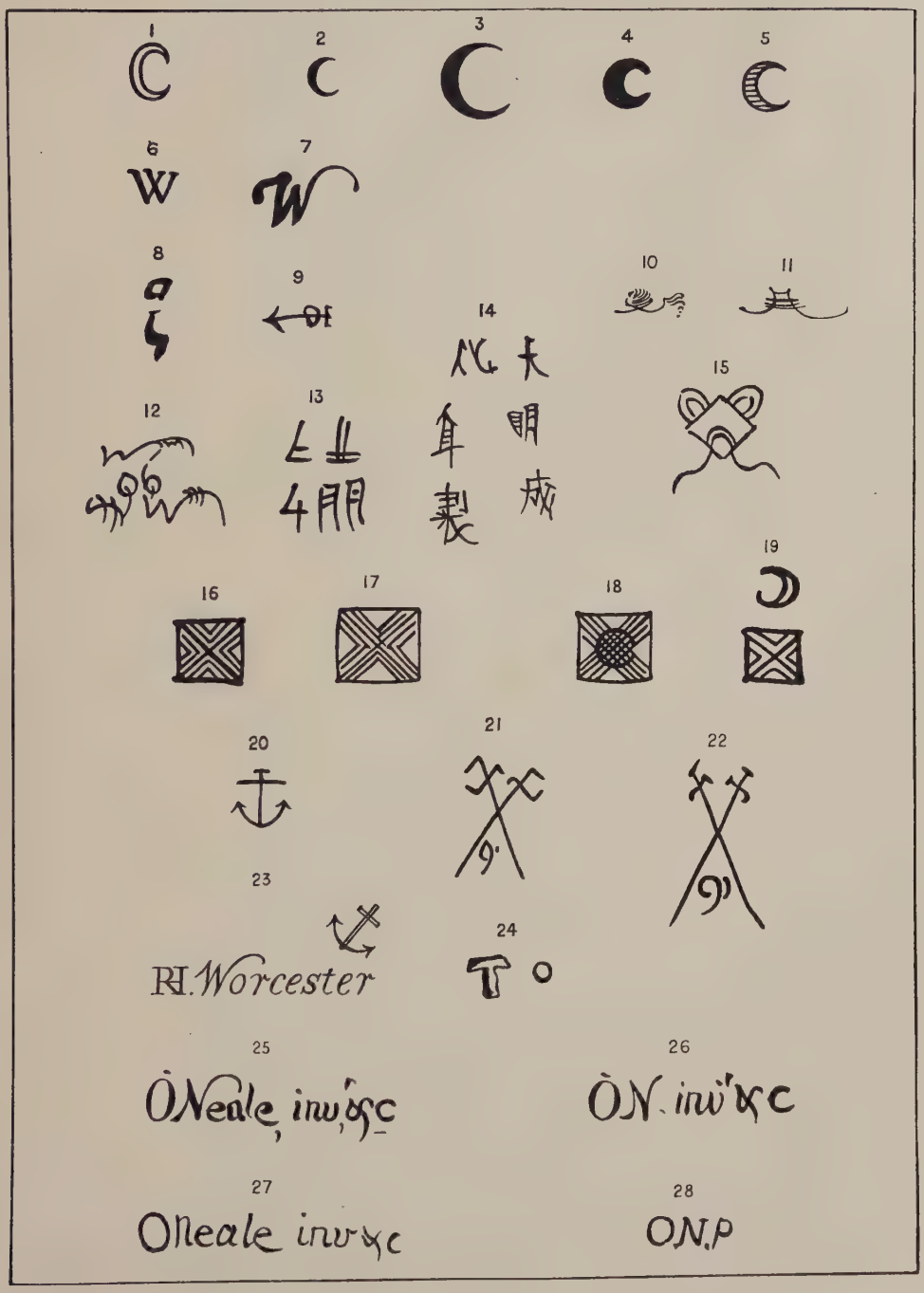
MARKS AND SIGNATURES.

THE marks used on early Worcester porcelain are many and peculiar, but two only out of the number can be regarded as factory marks in the true sense. One of these, the "crescent," was derived, according to Binns' statement, from a coat of arms in the library of Warmstrey House, the first home of the factory. Various types of crescent mark are found in the Lloyd Collection, *viz.*, the small open crescent, the most usual type; the closed crescent, which is probably an accidental form due to the thickening of the outlines; and the shaded crescent, which was apparently confined to blue-printed wares. The early marks are almost always painted in underglaze blue, but there are rare examples of the crescent in red and gold. The other true factory mark is the W—initial letter of Worcester—, usually a cursive capital or "script W," though the block capital also occurs, chiefly on printed wares.

Another large group, consisting of decorators' marks and signs in underglaze blue—"workmen's marks,"—is found chiefly on the early blue and white, and is consequently not much in evidence in the Lloyd Collection. It is, however, represented by a few workmen's marks in overglaze red and black, evidently enamellers' signs (p. 95, figs. 8-11).

Other marks in the collection are either rare decorators' signatures or imitative marks. The fact that Worcester decoration was essentially imitative would lead us to expect a large number of marks of this latter kind; and, apart from alien factory marks which may have been placed on odd pieces made to match defective services, there is quite a number of imitative marks in regular use at Worcester.

Of these the commonest is the "square mark," a fretted square in underglaze blue, which was borrowed from Chinese porcelain and used to such an extent at Worcester that it may almost be regarded as a Worcester factory mark. Other oriental marks, chiefly found on the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ON.P

powder-blue specimens and on those with Japan patterns, are mere travesties of Chinese characters, remotely copying the oriental date marks (p. 95, figs. 12-14). Occasionally a Chinese symbol mark is borrowed along with the pattern (p. 95, fig. 15).

The Meissen crossed swords was also freely used, but almost always with a distinguishing sign such as a numeral—6, 9, or 91—between the blades (p. 95, figs 21-22). Other factories, whose marks were more or less accurately copied on Worcester, are Sèvres (crossed L's), Chantilly (a horn), Tournay (a cross), Fürstenberg (F) and Chelsea (the anchor). The last only is represented in the present collection.

The decorators' signatures include the names or monograms of various engravers of the printed wares, such as Robert Hancock and James Ross, and with these may be placed the anchor-rebus of Holdship (p. 95, fig. 23) ; but there are few printed wares in the collection and only one engraver's signature is represented. The impressed mark T^{o} (on No. 125) is believed to be the sign of a modeller named Tebo.

Of the painters' signatures only two are at present known, *viz.*, the monogram of John Donaldson and the name or initials of O'Neale. Various forms of O'Neale's signature are to be seen on Nos. 347 and 348 ; they are accompanied by abbreviations such as "P" *(pinxit)*, and "inv. & c." *(invenit et coloravit)*.

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PLATE 5.

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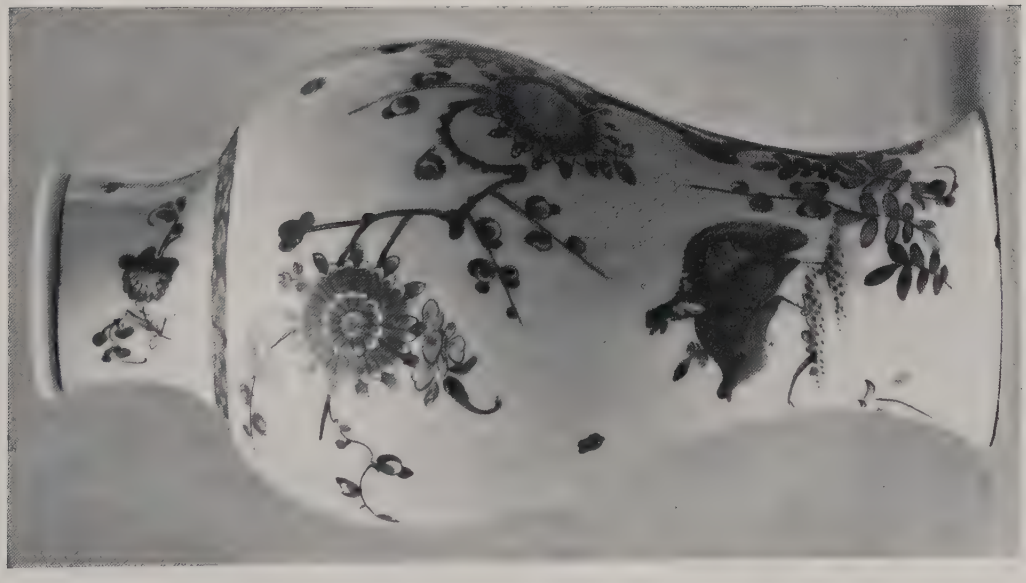

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56 JAPANESE MODEL.

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PLATE 12.

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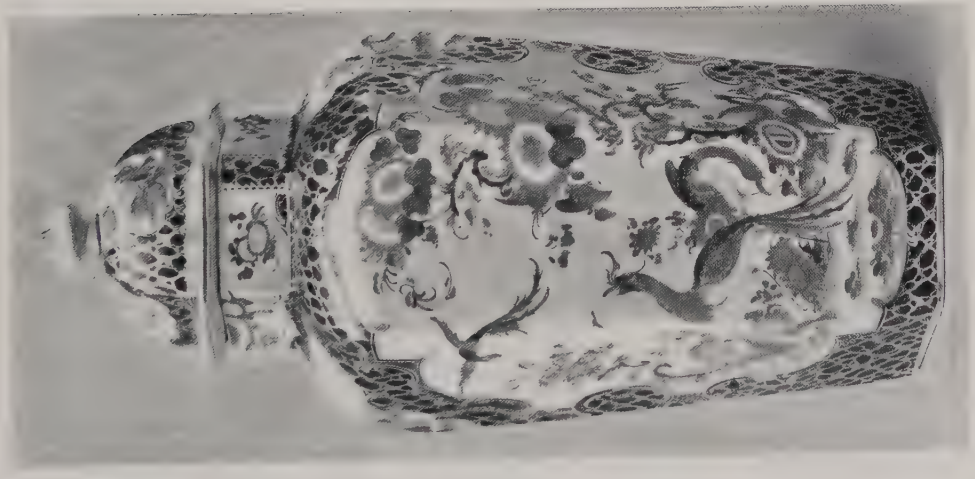

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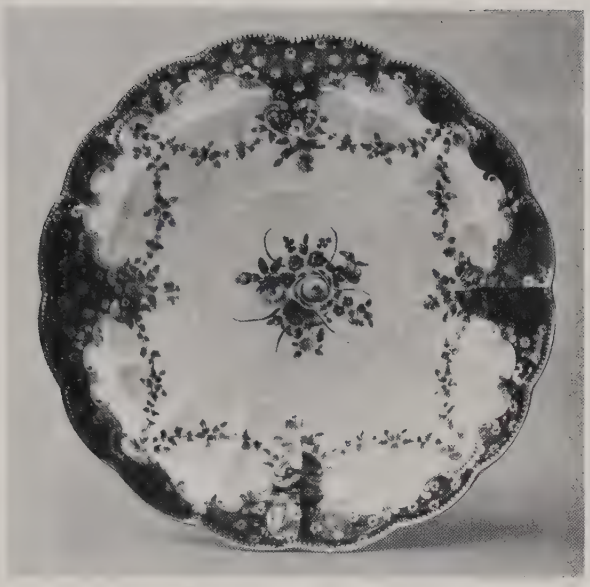

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PLATE 46.

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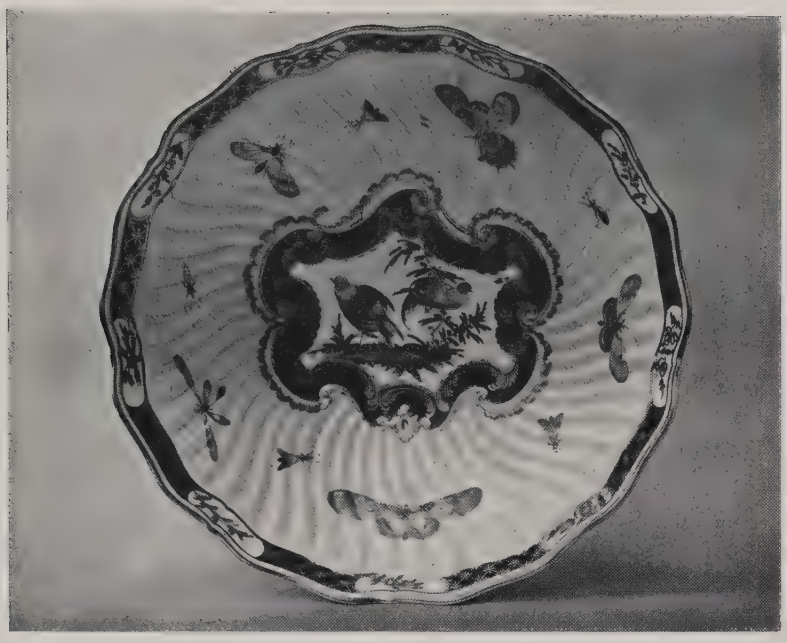

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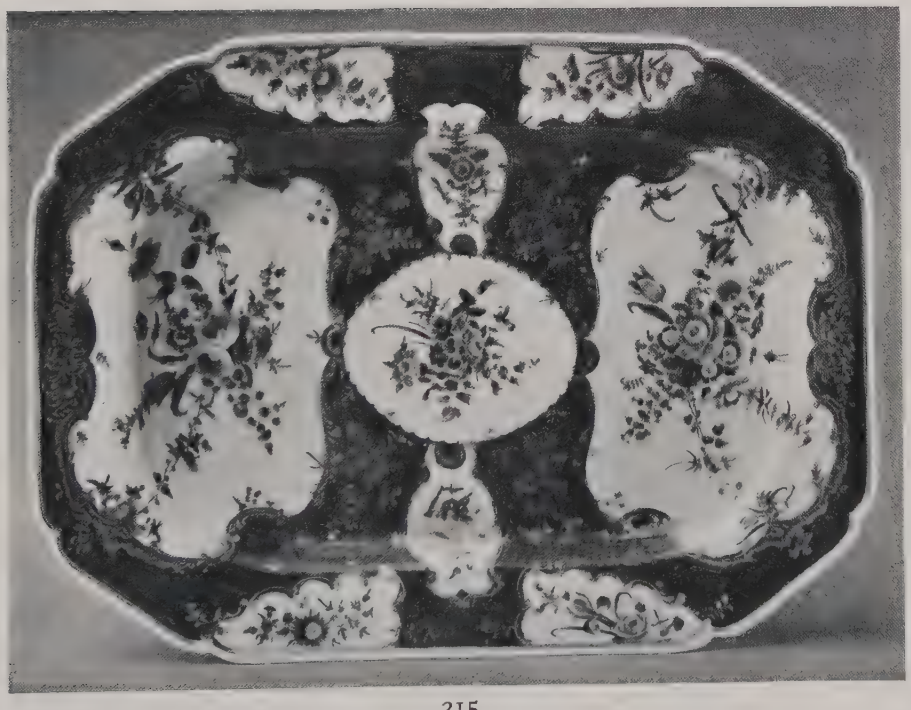

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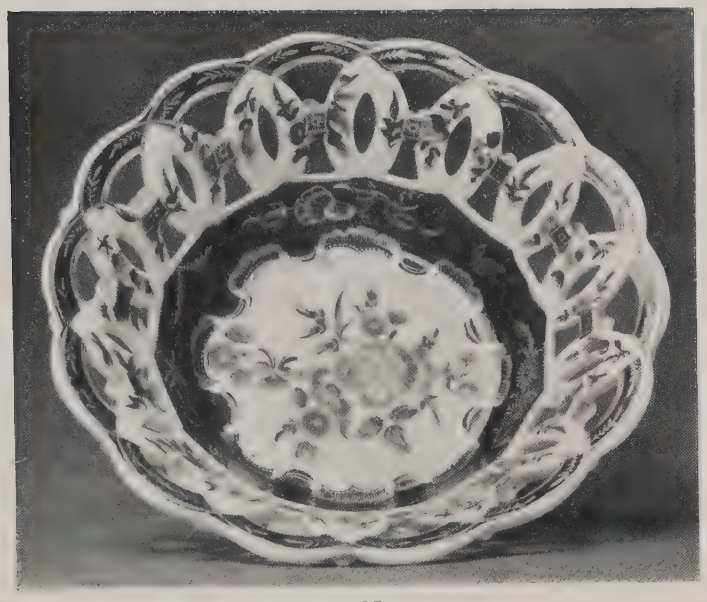

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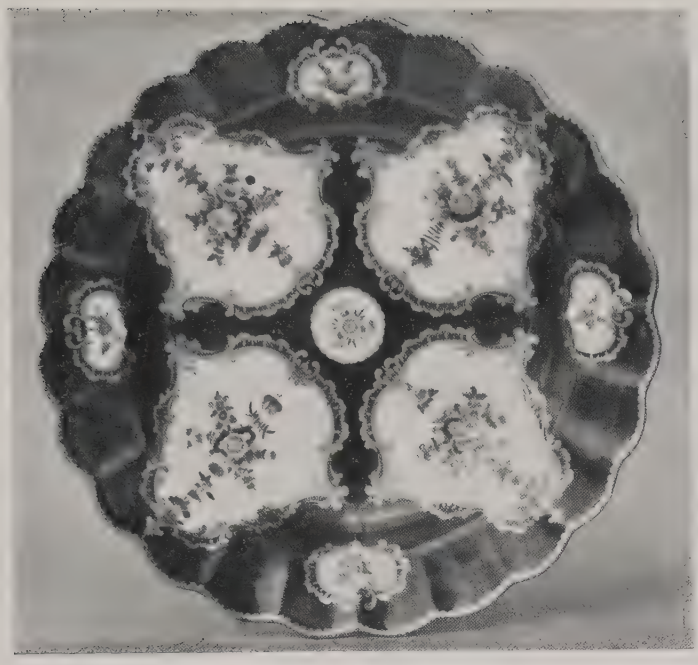

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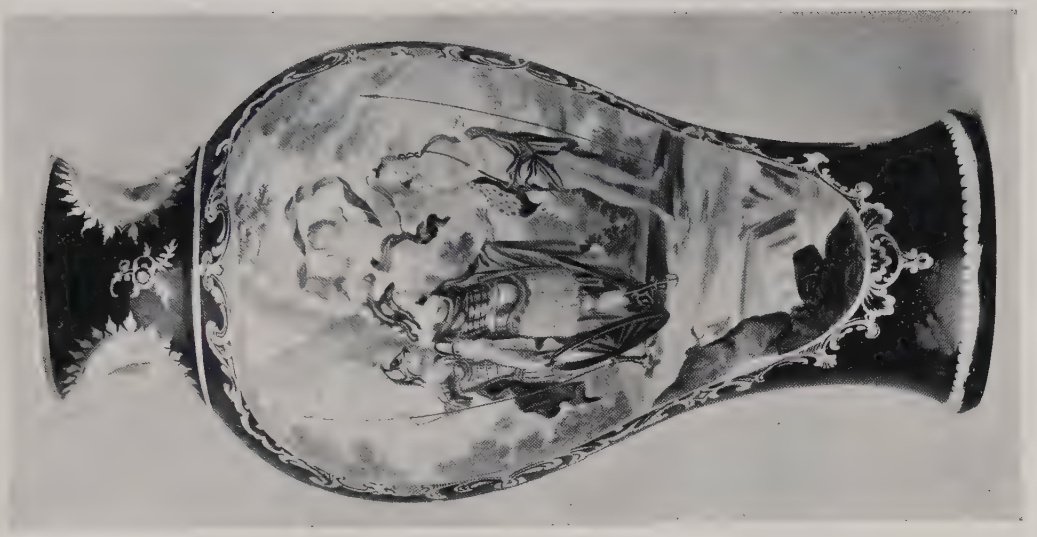

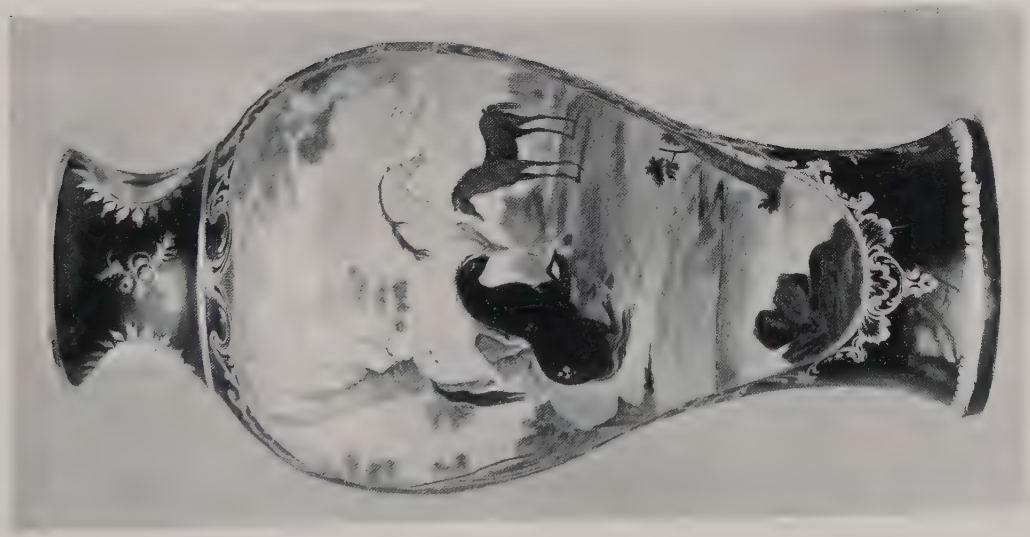

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PLATE 78.

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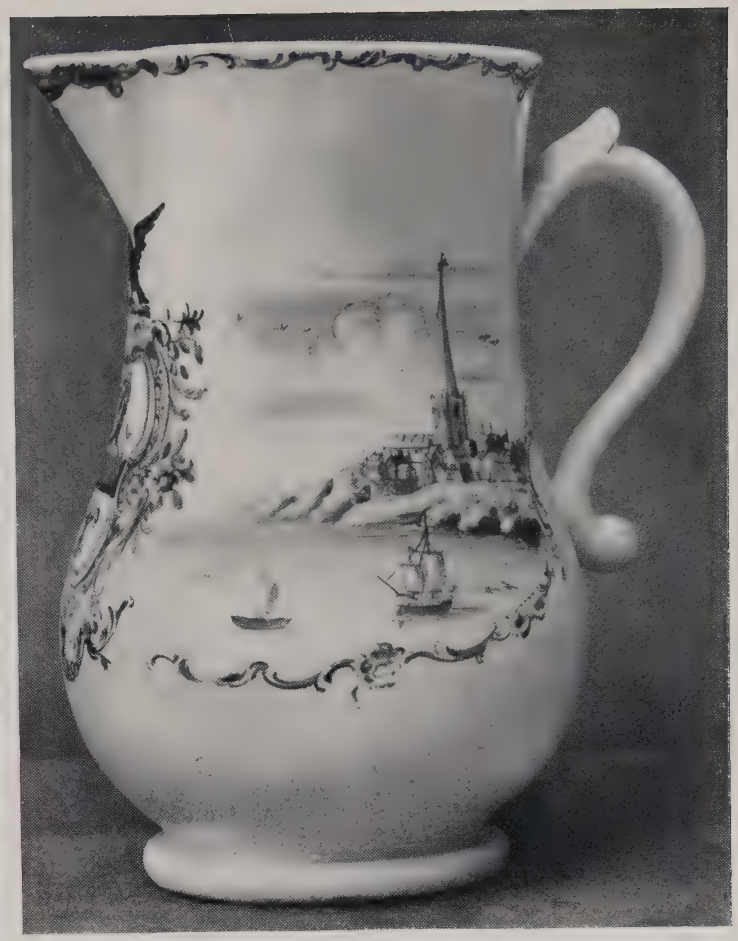

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PLATE 82.

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